

Review/Music

2 Composers Conduct Their Own Works

By DONAL HENAHAN

Early in his composing career, John Adams became infatuated with Minimalism and, despite his belief that he has moved beyond its simpler formulas, continues to travel on a narrow-gauge track. His "Fearful Symmetries," which the Orchestra of St. Luke's presented at Carnegie Hall on Monday evening under the composer's direction, chugged along for 25 minutes without passing through interesting country, let alone arriving at a station.

The problem with "Fearful Symmetries" and other works of its synthetic type is not that the ear finds its sonorities or mechanisms difficult to absorb. The piece, on the contrary, pulsates with such soothing regularity that the listener might be in the arms of a wet nurse. Instrumental sections play the same note or handful of notes for minutes at a time, after which they change gears and harp on another equally economical pattern. At its piston-pumping best, "Fearful Symmetries" put one in mind of older, similarly locomotive works like Honegger's "Pacific 231" or Villa-Lobos's "Little Train of the Capira."

Composers of Mr. Adams's generation, reared in a popular culture dominated by rock music with its relentless hammering on one beat in a measure, took to Minimalism naturally. Understandably, they often have trouble moving beyond rock's regular, throbbing appeal when setting out to write more interesting music. In "Fearful Symmetries," Mr.

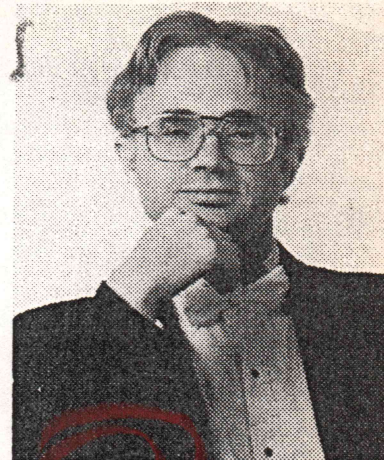
The Program

ORCHESTRA OF ST. LUKE'S, John Adams and Charles Wuorinen, conductors; Fred Sherry, cellist; Jeffrey Kahane, pianist. At Carnegie Hall.

Adams "Fearful Symmetries"
Wuorinen
"Five: Concerto for Amplified Cello and Orchestra"
Copland "Music for the Theater"
Gershwin "Rhapsody in Blue"

Adams adds metrical complexities and the variety of rhythmic counterpoint known as syncopation (fourth species), but these efforts are frustrated by the unyielding, metronomic squareness that characterizes most such Minimally inspired works.

The other contemporary piece on the program required the versatile St. Luke's ensemble to shift to a different degree of difficulty. It did so without apparent strain. Charles Wuorinen's "Five: Concerto for Amplified Cello and Orchestra," also led by its composer, had what he described in a program note as "populist elements." The work, written in 1988 for the New York City Ballet, reportedly served that public purpose well. Some audience-appealing elements could be recognized in the traditionally virtuosic demands the piece consistently made on Fred Sherry, the cello soloist — episodes like the first movement's wild cadenza certainly kept Mr. Sherry's capable fingers in motion. Still, Mr. Wuorinen's five-section score, though not particularly complex by his older



John Adams, the conductor and composer.

Serial standards, provided few other compelling reasons for hearing it again.

Mr. Adams, who has conducting ambitions that go beyond overseeing his own scores, led two other works: Copland's "Music for the Theater" and Gershwin's "Rhapsody in Blue," the latter in the original orchestration that Ferde Grofé made for Paul Whiteman's band in 1924. Coming on the heels of Leonard Bernstein's conducting of the same Copland score with the New York Philharmonic, Mr. Adams's presentation struck one as clean and honest but rather square. The Tin Pan Alley inflections that give both the Copland and the Gershwin pieces much of their character were generally ironed out. Mr. Adams, perhaps misled by the cabaretlike orchestration of the "Rhapsody," let his small band blare out mercilessly, blotting out much of the solo piano part. When he could be heard, Jeffrey Kahane seemed to be fully in command of the work's raffish manner and Gershwin's pyrotechnical writing for instrument.

'Chicken

John Adams

NEW ADAMS WORK

An "Engagingly Inventive" Chamber Symphony

Schoenberg Meets the Roadrunner

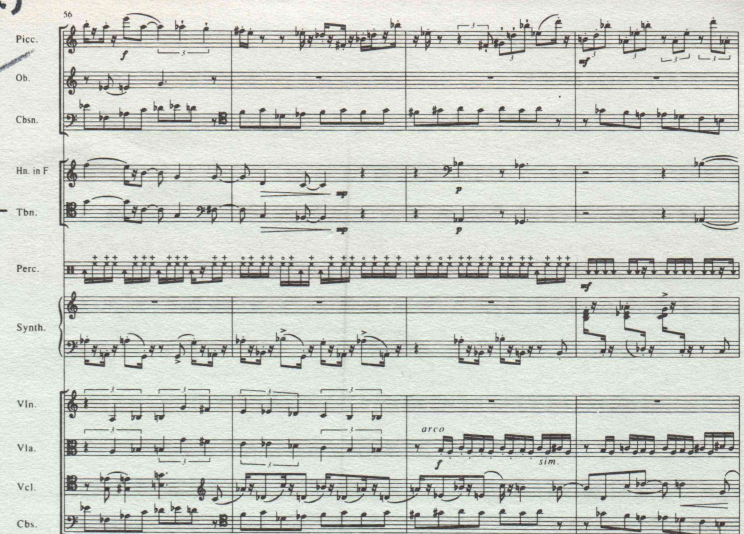
Players and listeners on both sides of the Atlantic are connecting strongly with John Adams's new Chamber Symphony, finding it to be a gutsy, high-energy work of both style and substance. It has begun life with a whirlwind of performances — by four ensembles in six countries in five months — and seems poised to fulfill a prediction made by Edward Greenfield of the Guardian [U.K.]: "The new Chamber Symphony in its three well-balanced movements will soon become a repertory work." Adams led the Schoenberg Ensemble in the work's first performances, January 17-19 in The Hague, Utrecht, and Amsterdam. On February 1 he conducted the London Sinfonietta in the British premiere, to shouts and cheers from the

audience. Still to come at press time is the U.S. premiere, to be given by the San Francisco Contemporary Music Players under Stephen Mosko on April 12. [A calendar of forthcoming performances appears below.]

Edward Greenfield of the Guardian [U.K.]: "The new Chamber Symphony in its three well-balanced movements will soon become a repertory work."

since his 1978 Shaker Loops. Scored for fifteen instruments — winds and strings, with percussion and synthesizer — the new piece has a manic, humorous quality, as suggested by the titles of its three movements: "Mongrel Airs"; "Aria with Walking Bass"; and "Roadrunner." In a recent BBC radio interview, the composer explained Chamber Symphony's genesis: "This particular piece began with an image in my own home, where I was in my studio, studying the score to the Schoenberg Chamber Symphony [Opus 9], and my six-year-old son was downstairs watching cartoons on television. The hyperactive quality of the cartoon music had a strangely perfect sense of appropriateness with the hyperactive, hyper-lyrical music of the Schoenberg. And as is often the case with my music, out of such a strange and unexpected experience, a piece was born."

Schoenbergian virtuosity is an important component of Chamber Symphony; several writers have commented on the work's complexity and its significance



An excerpt from Mvt. I of Chamber Symphony

in Adams's artistic development. "This engagingly inventive work showed how far Adams's style has already developed beyond its minimalist roots: the symphony's second movement...sauntered along with a Stravinskian blend of technical precision and slow-motion verve that was totally beguiling," wrote Malcolm Hayes of the Telegraph [U.K.]. Aad van der Ven, writing in the Haagsche Courant [The Hague] stated, "John Adams is an exception to the rule that American minimal music is not able to develop....Chamber Symphony is challenging and stylistically varied music, imaginatively orchestrated."

Chamber Symphony was commissioned by the Gerbode Foundation of San Francisco for the San Francisco Contemporary Music Players. Already five additional U.S. ensembles have taken up the work for the 1993-94 season, bearing out the solid reception accorded to early performances of the piece.

Forthcoming from Adams is his first concerto, one for violin and orchestra. Edo de Waart will lead violinist Jorja Fleezanis and the Minnesota Orchestra in the work's world premiere on September 23. The concerto is an unusual three-way commission with the London Symphony Orchestra and the New York City Ballet, where it will form the basis for a work to be choreographed by Peter Martins. ||

Forthcoming performances of Chamber Symphony:

May 16-18; 20	Ensemble Modern/Adams Frankfurt, Berlin, Vienna; Prague
June 5	Ojai Festival/Adams Ojai, California
August 23	Tanglewood Music Center Orchestra/Reinbert de Leeuw
November 4-6	Members of Cleveland Orchestra/Robert Spano
March 3, 1994	Orchestra of St. Luke's/Adams New York
April 28-30	St. Paul Chamber Orchestra/Hugh Wolff

CHAMBER SYMPHONY:

1(=picc).1.2(I=E), II=bcl).1.cbn(=bn)—1.1.1.0—perc(trap set)—synthesizer—strings 1.0.1.1.1

Duration: 22'

ORCHESTRA WITH NARRATOR

Little Red Riding Hood

Patterson Sets Dahl's Fractured Fairy Tale

British composer Paul Patterson recently brought the cheerful malevolence of the late Roald Dahl to the concert stage with the premiere of *Little Red Riding Hood*, a new work for one to three narrators and orchestra. Franz Welser-Möst conducted the London Philharmonic at Royal Festival Hall last November in a performance featuring actress Julie Walters (*Educating Rita*) in the title role, actor Robert Powell as the storyteller, and singer Benjamin Luxon as the Wolf.

The first work commissioned by the Roald Dahl Foundation, *Little Red Riding Hood* is based on a never-used script written by Dahl for the satirical *Spitting Image* television series. Patterson, whose music is published by Josef Weinberger Ltd., sought in his setting to "mirror the humor of Dahl with my own musical jokes. So, when the wolf creeps up to grandma's house to a crescendo of sinister music, there is no crash of cymbals on his arrival, merely the sound of a doorbell chiming the introduction of Beethoven's *Fifth Symphony*. Later on, when the wolf is debating his culinary options, I slipped in a bar or two of Wagner's *Tristan and Isolde* to represent a juicy cow."

Writers who attended agreed that the composer succeeded in his goal. Geoffrey Norris of the *Daily Telegraph* stated, "Paul Patterson has written a score of utter enchantment...[with] onomatopoeias which are educa-

tional as well as witty and apt: wolf's burps, threatening storms, and potential transformation scenes — all are there...brilliantly imagined and well thought-out." Richard Morrison of the *Times* called *Little Red Riding Hood* "mischievously funny, vividly imagined in musical terms....The in-jokes could have been cloying. But Patterson develops each character's music so resourcefully, and ties up the score with such finesse, that you could enjoy it all quite happily without detecting a single [musical] reference."

Further performances of *Little Red Riding Hood* have been given by the City of Birmingham Symphony Orchestra, the Scottish Chamber Orchestra, and the Bournemouth Sinfonietta. The royalties from these performances, a telecast, and a projected recording on EMI will benefit the Roald Dahl Foundation, created by the late writer's widow to help foster literacy and support research in neurology and hematology. ||

LITTLE RED RIDING HOOD: 2(II=picc).2.2(II=bcl).2(II=cbn)—4.2.3.1—
timp.perc(3)—harp—strings
Duration: 28'

Note: the composer is currently preparing a version for narrator(s) and chamber orchestra

A B & H QUIZ

Q.: What Do These People Have in Common?

Marian Anderson
Neil Armstrong
Gov. Mario Cuomo
Walter Cronkite
Julius "Dr. J" Erving
Rep. Geraldine Ferraro
Henry Fonda
Bryant Gumbel
Katherine Hepburn
Charlton Heston
Coretta Scott King

Eartha Kitt
Lady Bird Johnson
James Earl Jones
Sen. Edward Kennedy
Mayor John V. Lindsay
Kyle MacLachlan
Adolphe Menjou
Burgess Meredith
Zero Mostel

Roger Mudd
Gregory Peck
Basil Rathbone
Claude Rains
Edward G. Robinson
Eleanor Roosevelt
Carl Sandburg
Gen. Norman Schwarzkopf
Sen. Alan K. Simpson
Adlai Stevenson
Margaret Thatcher



Eugene Ormandy, Aaron Copland, Claude Rains

|| [A.: Each has narrated Aaron Copland's *Lincoln Portrait*]

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COURTESY THE ROALD DAHL FOUNDATION

THE PHILADELPHIA ORCHESTRA ARCHIVES

Górecki Continued from cover

give their own interpretations of the work in the coming season.

Yet appreciation of the composer's music has not been limited to this extraordinarily successful piece. The Kronos Quartet has performed Górecki's two string quartets, *Already it is Dusk* and *Quasi una fantasia*, dozens of times to enraptured audiences around the world (the quartet's recording of the latter work will have its U.S. release later this year). And a new concerto for flute and orchestra, entitled *Concerto-Cantata*, recently made its debut in Holland, where it was glowingly received. Carol Wincenc, who commissioned the work, gave the concerto its premiere last November with the Radio Philharmonic Orchestra, conducted by Eri Klas, at the Concertgebouw in Amsterdam.

The work begins with an unaccompanied alto flute solo lasting several minutes, which gives way to an explosive unison from the full orchestra "like a laser beam of light piercing a shadowy landscape," according to Franz Straatman of *Trouw* [Holland]. "This recitative on the alto flute (the title indicates a singing element) evolves in the two following movements that are characterized by short melodic fragments presented in an exciting and challenging inter-

play between the orchestra and the soloist, who in the meantime has changed to the higher concert flute....it has been worked out in such a way as to achieve an enormous array of emotions, colors and rhythms....The composer received rapturous applause..." *Concerto-Cantata* is scheduled for performances by Wincenc at the 1993 Warsaw Autumn, the Schleswig-Holstein Music Festival, and the BBC Polish music week to take place this November.

For now, Górecki enthusiasts can enrich their knowledge of his music with two new recordings that, together, offer a look at the composer's long-term stylistic evolution. In March, Olympia released a disc featuring the first generally available recordings of five early works, from the dissonant, "avant-garde" *Epitaphium* (1958) to *Old Polish Music* (1967-69), a transitional piece which pointed the way to his later, more modally-based style. May will bring a release on the Argo label featuring the first recordings of *Beatus Vir* (1979) and *Totus Tuus* (1987), performed with *Old Polish Music* by the Czech Philharmonic Orchestra and Chorus under John Nelson. ||

ROREM

Graffman and Previn Premiere New Concerto

"Lovely, Witty, and Dazzling"

W

hile works for piano left hand and orchestra are few, some of the century's leading composers — including Ravel, Prokofieff, Britten, and Strauss — have written for the medium. Recently, Ned Rorem joined that distinguished company with his new *Piano Concerto for Left Hand and Orchestra*, which made its debut in Philadelphia and New York on February 4 and 5. André Previn led Gary Graffman and the Symphony Orchestra of the Curtis Institute of Music in performances at the Academy of Music and Carnegie Hall. The premiere, which was the first celebratory event of Rorem's 70th-birthday year, was followed by nationwide broadcasts on the National Public Radio program *Performance Today*.

Rorem wrote the new concerto at the request of his "staunch acquaintance" Gary Graffman; the pianist and the composer first met



STEVE J. SHERMAN

Ned Rorem (right), André Previn, and Gary Graffman examine the score of *Piano Concerto for Left Hand and Orchestra*

50 years ago as students at the Curtis Institute. Now Graffman is the director of the school and Rorem a member of its faculty. As Rorem recalls, "Gary, who has not made professional use of his right hand since 1980... invited me to write something that would exploit the current student orchestra

of his famous school as well as his own left hand."

The resulting work bears an unusual formal design: eight movements channelled into three large sections. Within each of these larger sections, the individual movements share materials and moods. Observes Rorem, "Perhaps *Concerto* is too grand a title, connoting as it so often does a virtuosic struggle between soloist and orchestra. Rather, this is an 'entertainment,' shaped like a suite."

In addition to cheers and ovations from the audiences for the work's first performances, critics greeted *Piano Concerto for Left Hand and Orchestra* enthusiastically. Leighton Kerner of the *Village Voice* called the piece "lovely, witty, and dazzling," and the *Philadelphia Inquirer* described it as "bright, celebratory, and worthy." A number of writers mentioned Rorem's use of a tonally-anchored twelve-pitch theme. However, as James R. Oestreich of the *New York Times* stated, "[Its] spiritual godfather is less Schoenberg than Poulenc...and Mr. Rorem's wit and intelligence shine through clearly." ||

PIANO CONCERTO FOR LEFT HAND AND ORCHESTRA:

2(II=picc).2.2.2—2.2.2.0—timp.perc(3)—cel—harp—strings

Duration: 33'

PLAN AHEAD

Due to the unprecedented demand for Górecki's Symphony No.3, orders are being taken now for performances as far ahead as January of 1998. Contact our Rental Library (212/979-1090) for reservations.

BOOSEY & HAWKES
NEWSLETTER

EDITOR: Steven Swartz

DESIGN: Michael Aron & Company
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In this Issue:

- Rorem's "sinister" concerto
- Two days with Torke
- Goldschmidt's *Cuckold*

GORECKI GOES GOLD

Symphony No. 3 Breaks All Records

New Flute Concerto Unveiled

In less than a year, **Henryk Mikołaj Górecki** has gone from relative obscurity to international fame, on the basis of the Nonesuch recording of his *Symphony No. 3*. The release, which features David Zinman conducting Dawn Upshaw and the London Sinfonietta, has sold more than 200,000 copies worldwide; two-thirds of those sales were in the U.K., where the piece has attained the status of an authentic pop-culture phenomenon. Spurred by intensive airplay on Britain's new Classic FM radio network, it has achieved unparalleled success, topping the classical charts — the first time a serious work by a living composer has ever done so — and reaching #6 on the pop charts, ahead of new records by Madonna, Annie Lennox, and Cher. In February, Górecki was awarded gold and silver discs for U.K. sales of 100,000 and 60,000 respectively.

This "phenomenon without precedent in modern music" [*Daily Telegraph*] has attracted international media interest, ranging from in-depth articles in the daily and Sunday *Times* [London] to a full-page story in the British tabloid *Today* headlined, "Secret of the symphony selling like Madonna" — illustrated, of course, with a large photo of



H. M. Górecki receives gold and silver discs for *Symphony No. 3* from Warner Classics U.K. manager Bill Holland at a ceremony February 8 in Brussels

Madonna and a smaller one of Górecki. The composer has been interviewed by a team from *ABC World News Tonight*, and BBC Television is preparing a documentary on him. Górecki, who in the past rarely ventured outside his native Poland, is said to consider the situation "astonishing."

In the U.S., the recording has reached #1 on *Billboard's* classical chart, where it first made its appearance nearly a year ago. Interest in the release has been particularly keen in Los Angeles, thanks to airplay on public radio stations KCRW, KUSC, and others. *L.A. Style* magazine recently named the Nonesuch disc on its "List," along with fresh vegetable juice and home karaoke machines. Moreover, orchestras across the country, from community and college ensembles to major organizations, have announced upcoming performances of *Symphony No. 3*. The Baltimore Symphony Orchestra and the Minnesota Orchestra are among the notable ensembles who will

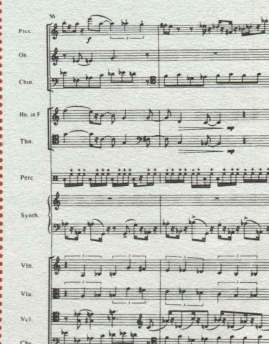
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Górecki Signs New Long-Term Agreement With B&H

Boosey & Hawkes is pleased to announce the signing of a publishing agreement renewing its relationship with Górecki. Since 1987, B&H has been publishing all of the composer's new works; the new agreement gives B&H exclusive rights to all forthcoming pieces. Among these are a new work for the Dutch-based Schoenberg Ensemble, to premiere at the Holland Festival in June; a third quartet for the Kronos Quartet, to have its first performance at the ensemble's Carnegie Hall debut in January 1994; and a second harpsichord concerto for Elzbieta Chojnacka. ||

ADAMS

John Adams's new Chamber Symphony scorches the pavement from San Francisco to Prague (page 4).



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LLOYD

Setting *Blackmail* to Music

New Work is Score for Silent Hitchcock Film

Jonathan Lloyd has helped to bring a lost masterpiece of the silent cinema back to life, by composing a score for the original version of Alfred Hitchcock's 1929 film *Blackmail*. Lloyd's score is being performed live to showings of the film on an extensive tour of England and France by the London-based Matrix Ensemble, conducted by Robert Ziegler. The new score had its premiere in Paris, on March 13 at the Louvre's auditorium; Ziegler and his ensemble will give further performances over the coming months, including showings at Aldeburgh (in August) and the Flanders Film Festival (in October).

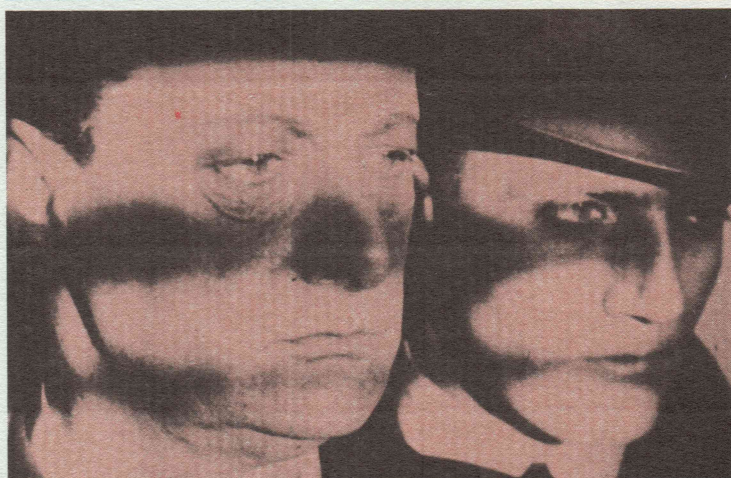
Hitchcock's *Blackmail* was originally released as a silent film; this was supplanted by a celebrated "talkie" version — one of the first to be made in Britain. To accommodate the new technology, a number of sequences were substantially changed. Meanwhile the original silent version fell into disuse, and was thought for a number of years to be irretrievably lost. Ian Christie of the British Film Institute has noted, "In 1929, many believed the silent version was superior...The historian Paul Rotha judged it 'infinitely better' in his influential *The Film Till Now*."

The silent version has recently been restored by the [U.K.] National Film and Television Archive, prompting the British Film Institute to commission an original score for the film from Lloyd. Lloyd's witty and eclectic accompaniment is scored for eight players; observes the composer, "The music stalks the picture so closely that I am tempted to describe the result as a 'cinematic ballet.'" ||

BLACKMAIL: 0.0.1 (=bcl,ssax).1(=cbn)—0.1.1.0—perc(1)—pft(=toy piano)—strings 1(=vla, violan*).0.0.0.1

Duration: 80'

*violan: a cheap violin with strings slackened to viola tuning



Frank (right) and the Police Inspector arrive at the scene of a murder in Hitchcock's *Blackmail*

TORKE

Monday and Tuesday:

The Rhythms of Daily Life

Monday and Tuesday, a new work by **Michael Torke**, made its debut in London last December to enthusiastic response. The London Sinfonietta, who commissioned the work, performed under the direction of Lothar Zagrosek at Queen Elizabeth Hall; David Murray of the *Financial Times* called the new piece "exhilarating, clever and funny, like all the best Torke."

Monday and Tuesday makes use of a "loose metaphor" to describe the relationship between the work's two

movements, which present related material in equivalent structures. "The richness of variety that human beings crave can only be measured against the

**"exhilarating, clever
and funny, like all
the best Torke."**

— David Murray,
Financial Times

basic underpinnings that tend to repeat in each day," writes Torke. "Any Monday or Tuesday may feature the same activities....But any two days also offer wonderful shades of variation and the

possibly unexpected."

As Michael White of the *Independent* put it, "On a Monday you might make a phone call, have dinner, and go to bed with a novel. On Tuesday you might receive a phone call, meet for dinner, and go to bed with a novelist. The same but different....There is, meanwhile, a brilliant manipulation of rhythm, highly sprung so the music barely touches ground, and an assertive, dazzlingly white-smiled confidence about the writing that's as devastating as it is attractive."

Murray [*Financial Times*] observed, "Both pieces are in D, more or less, and more or less in motorized 4/4 time....But the basic chordal stuff of the music is slightly different — 'Tuesday' is distinctly more chromatic, which lends it darker shadows and extra sonorous depths; so the matched

pair strikes intriguing sparks. The usual Torke fingerprints are all there, but in particularly high relief. The incessant, frenetic syncopations are more ingenious than ever, the arching tunes which grow upon the chord sequences more evasively appealing."

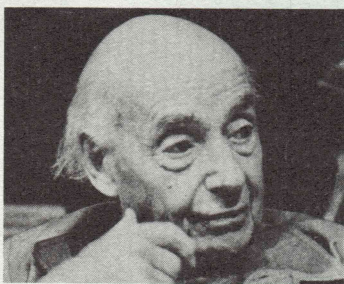
Monday and Tuesday will have its U.S. premiere on May 28 when Present Music performs it in Milwaukee under Kevin Stalheim. Also on the program will be the world premiere of *Four Proverbs* — settings by Torke from the biblical Book of Proverbs — scored for winds, two keyboards, and solo strings. *Monday and Tuesday* and *Four Proverbs* will both appear on a forthcoming Argo release, joined by another recent Torke ensemble work, *Music on the Floor*. ||

MONDAY AND TUESDAY: 1.1.1.1—1.1.1.0—2 vib—pft—strings 1.1.1.1.1
Duration: 23'

GOLDSCHMIDT

Triumph of the Cuckold

A Revival in Berlin



Berthold Goldschmidt

Berthold Goldschmidt's 1932 opera *Der gewaltige Hahnrei* [*The Mighty Cuckold*] was the last opera by a Jewish composer to be premiered in Germany before the Nazis came to power in 1933. It was banned, along with the composer's other works, as "Entartete Musik" (degenerate music). Fortunately Goldschmidt — now 90 years old and a naturalized British subject — has lived to see his opera revived, in a glowingly received concert performance at the Berlin Philharmonie last December. Lothar Zagrosek conducted the Berlin Radio Symphony Orchestra in an event described by the *Berliner Tagesspiel* as "A Brilliant Rebirth." In addition, *Der gewaltige Hahnrei* has been recorded by London Records and will be released later this year as part of the label's new Entartete Musik series.

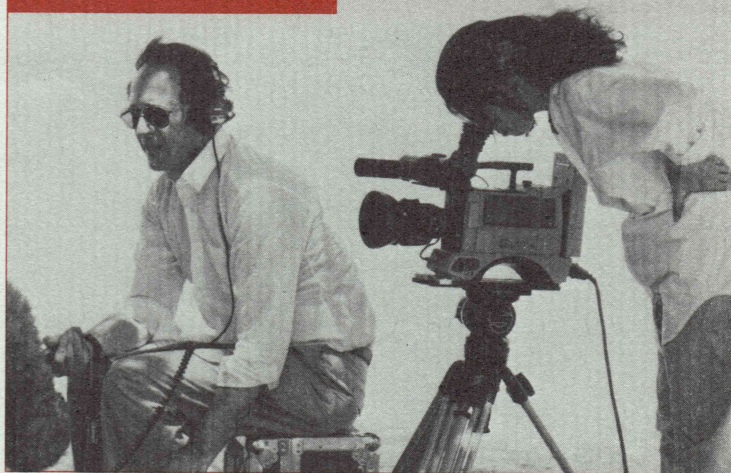
Goldschmidt's three-act "musical tragicomedy" tells the story of a merchant who, through his comically insane jealousy, ultimately drives his beautiful wife into the arms of the village oxherd. *Der gewaltige Hahnrei* was a success at its first performance, which took place in February 1932 in Mannheim, and a production was to have followed at the Städtische Oper

Berlin. However, as a result of the Nazi clampdown and the subsequent neglect of Goldschmidt's music, the opera languished for six decades. In the view of many critics, the revival not only helped to rectify a longstanding injustice, but also brought an important and worthy work once again to light. Calling the opera "a masterwork," the *Berliner Morgenpost* stated: "[Goldschmidt's music] captures your attention, sweeps you along and not a dull moment arises in its one and a half hour duration....a totally successful revival." According to the *Neue Zeit*, "Goldschmidt's ingenious, capricious but also bizarre and many-layered tragicomedy was an enormous delight."

Events such as the revival of *Der gewaltige Hahnrei* are the result of a movement in German cultural circles to re-establish connections with artists who were forced to leave the country during the Nazi era. In fact, Goldschmidt has returned to Germany a number of times in recent years for significant performances of his music.

Listeners awaiting the release of *Der gewaltige Hahnrei* are invited to seek out a pair of recordings devoted to Goldschmidt's music on the German-based Largo label, which is distributed in the U.S. by Albany Records. Collectively, the two discs contain choral and chamber works spanning several decades, from his *String Quartet No. 1*, a 1926 work, to *String Quartet No. 3*, from 1989. ||

REICH



Steve Reich and Beryl Korot recording material for *The Cave* in Hebron, 1989

An International Debut for The Cave

Steve Reich's "documentary video music theater" work *The Cave*, created in collaboration with the video artist Beryl Korot, will make its debut in Vienna on May 15. [See feature in our April 1992 issue.] The three-act work, in which thirteen musicians and four singers share the stage with an array of five video screens, has as its focal point the *Cave of the Patriarchs in the Israeli town of Hebron — by tradition, the resting place of Abraham, from whom both Arabs and Jews claim descent. Reich and Korot use interviews with Israelis, Arabs, and Americans as both documentary content and visual/musical raw material to create a lively, often surprising exploration of the roots of an ancient kinship and conflict. The Steve Reich Ensemble will perform under the direction of Paul Hillier. A calendar of performances follows. ||*

May 15-18

Theater Messe Palast, Vienna
world premiere

May 26-30

Hebbel Theater, Berlin [semi-staged]

June 3-6

Holland Festival, Amsterdam

August 18-23

Serious Speakout/South Bank Center, London

October 13-16

Brooklyn Academy of Music **U.S. premiere**

October 21-24

Festival d'automne, Paris

October 28-31

Théâtre de la Monnaie, Brussels

PREMIERES

Focus on Europe

B&H, Ricordi Works Featured at Juilliard Festival

For 1993, the Juilliard School's Focus! festival had as its theme "The New Europeans: Voices of Western Europe's Younger Generation." Six free concerts were given in the last week of January, each spotlighting a different geographical area of Western Europe. In putting together these events, artistic director Joel Sachs chose to emphasize conceptual and stylistic diversity. Most of the works presented were being heard for the first time in the U.S.; following are critical responses to a few of those premieres.



Andrew Toovey

"[A] work that used simple elements to produce moments of unexpected beauty was

Andrew Toovey's

1987 solo work for viola entitled *The (silvery descloons tumble) are made perform*," wrote Edward

Rothstein in the *New York Times*. "Ralph Farris gave its double-stopped contrapuntal lines — often produced in whispered overtones — an enticing charm." Paul Griffiths of *The New Yorker* observed, "The

piece's reticence suggests [something] more: a moment of withdrawal, an awaiting, perhaps even an irony in the sweetness."

Griffiths also noted the "highly refined weirdness" of **Stefano Gervasoni's** *Least Bee*. "His piece...set words by Emily Dickinson for soprano with



COURTESY RICORDI

Stefano Gervasoni

the quintet of Schoenberg's *Pierrot Lunaire*, though with none of that work's tumbling instrumental business. Ideas here are whispered and spider-silk thin." According to Peter G. Davis of *New York magazine*, "*Least Bee*...is an extraordinary multi-layered setting...gorgeously colored and exquisitely fashioned."

Another Ricordi composer, **Lorenzo Ferrero**, elicited praise from *Village Voice* critic Kyle Gann. "Ferrero...knew his audience, and brought cheers



LUCIANO MORINI

Lorenzo Ferrero

with *Ostinato*, a playful, syncopated rock piece for six cellos....A rabble-rouser after my own heart..."

In the final event of the festival, **James MacMillan's** orchestral score *The Confession of Isobel Gowdie* made its U.S. debut. Davis [*New York magazine*] added his voice to the ongoing chorus of praise for this work: "More than a belated requiem for one persecuted woman, this fur-



SELWYN GREEN

James MacMillan

iously intense and intricately woven score burns like a hot flame, a passionate act of contrition for the 4,500 Scots executed for witchcraft during the seventeenth-century Reformation." ||

NEW PUBLICATIONS

Bernstein

Symphony No. 2
The Age of Anxiety
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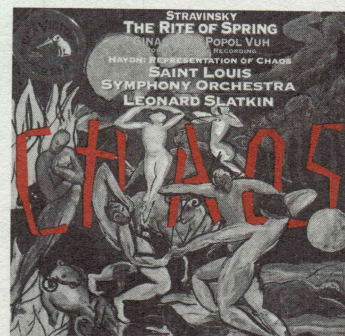
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GINASTERA

Popol Vuh: "Ravishing" Premiere Recording

In the National Public Radio program *Performance Today*, critic Katrine Ames recently reviewed the premiere recording of Ginastera's *Popol Vuh*, which was inspired by the Mayan myth of creation. Released on RCA in a performance by Leonard Slatkin and the St. Louis Symphony, the work was described by Ames as "ravishing....In its way, the piece is a tone poem of creation, the great yowl of the earth like a mother in labor. It's very tropical in feel, from the brooding darkness of the opening section, subtitled 'The Everlasting Night,' and onward through what feels like a

great sonic jungle, feathery, steamy, mysterious, and stormy....It's not very often that any of us gets to be present at the creation, but listen to this work and you might well believe that you were." ||



BERNSTEIN

Diamond Jubilee Celebrations

It's not too late to observe the 75th anniversary of **Leonard Bernstein's** birth (August 25, 1993). Boosey & Hawkes offers works in all genres from this multi-faceted creative artist.

In the coming months, David Zinman will help celebrate the anniversary by conducting the first U.S. concert performances of the Scottish Opera Version of *Candide*, which incorporates the composer's final intentions. After giving the premiere with the San Francisco Symphony (April 21-25) Zinman will lead the Minnesota Orchestra on July 31. The Aspen Music Festival, the Boston Symphony Orchestra, the Holland Festival, and the New York Philharmonic are among the organizations that will be honoring the memory of one of our nation's most beloved composers. ||

NEW BROCHURE

Celebrate Boccherini's 250th

The music of the prolific and influential Luigi Boccherini (1743 - 1805), published by the Italian firm G. Zanibon, can now be obtained in the U.S. through Boosey & Hawkes. A brochure listing orchestral, chamber, and vocal works, in existing and forthcoming editions, is available on request. ||

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BALLET REDUCTIONS

Raymonda and Don Quixote Now Available

Two popular ballets are now available in reduced scorings from B&H. Don

Quixote, by Leon Minkus, retains the entire evening-length score; for *Raymonda*, by Glazunov, 30 minutes' worth of music has been drawn from the full work. The

new versions, prepared by Jonathan McPhee, make these two classic works accessible to dance companies for whom the original versions are prohibitively large. McPhee is a noted ballet conductor and composer whose reduced scoring of *The Rite of Spring* was announced in our last issue. ||



Luigi Boccherini

DON QUIXOTE: 2(II=picc).2.2.2—
4.3.3.1—timp.perc(2)—harp—strings
RAYMONDA: 2(II=picc).2(II=corA)
2.2—4.2.3.1—timp.perc(2)—harp—
pft—strings

MACMILLAN AT 34

17 Works at Edinburgh Festival

James MacMillan will be the featured composer of the 1993 Edinburgh Festival, the U.K.'s largest annual celebration of the arts. Seventeen works — including four world premieres — will be performed on six programs August 14-28 by a variety of distinguished ensembles and soloists; the repertoire will range from solo and chamber pieces to large choral and orchestral scores. Leonard Slatkin will conduct soloist John Wallace and the Philharmonia Orchestra [London] in the premiere of *Epiclesis* — a *Concerto for Trumpet* (on the 28th); MacMillan's music-theater works *Tourist Variations* and *Visitatio Sepulchri* will also be heard for the first time. ||

For more information on composers and works mentioned in this Newsletter, please contact the Promotion Department of Boosey & Hawkes, 24 East 21st St., New York, NY 10010. Phone: (212) 228-3300, Fax: (212) 473-5730

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April 1995

JOHN ADAMS WINS 1995 GRAWEMEYER AWARD FOR VIOLIN CONCERTO

international
competition

On April 26, **John Adams** became the tenth winner of the Grawemeyer Award for Music Composition, given by the University of Louisville in Kentucky. Adams received the prize for his *Violin Concerto*, first heard in January 1994. The award recognizes "an outstanding achievement by a living composer in a large musical genre;" it carries with it a prize of \$150,000 (payable over five years), making it the largest award given for musical composition.

Violin Concerto as
a ballet

Violin Concerto, dedicated to David Huntley (B&H's late Vice President, Serious Music), was the result of an unusual three-way commission between two orchestras and a ballet company. The Minnesota Orchestra gave the work its premiere, with Edo de Waart conducting and Jorja Fleezanis as soloist. Gidon Kremer was the soloist when the London Symphony Orchestra gave *Violin Concerto* its European premiere last June under Kent Nagano. New York City Ballet will fulfill its portion of the commission by presenting *Violin Concerto* as a ballet, choreographed by Peter Martins. On Thursday, June 1 at the State Theater, the new ballet will have its first complete performance, repeated June 4 (7 pm), 11 (7 pm), 16, and 18 (1 pm).

forthcoming
recording

Kremer, Nagano and the London Symphony Orchestra have recorded their interpretation of the work for Nonesuch; a fall release is planned. Forthcoming concert performances include the Tanglewood Music Center Orchestra with soloist Laura Park on August 10; and Jorja Fleezanis with the Cabrillo Music Festival Orchestra under Marin Alsop on August 13.

transatlantic
honors

1995 has already taken shape as a banner year for Adams. Earlier this month, the composer was honored by the French Ministry of Culture with the rank of *Chevalier dans l'Ordre des Arts et des Lettres*. And *I Was Looking at the Ceiling and Then I Saw the Sky*, his third stage work, opens in Berkeley on May 11.

2ND STORY of Level 1 printed in FULL format.

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The San Francisco Chronicle

APRIL 14, 1993, WEDNESDAY, FINAL EDITION

SECTION: DAILY DATEBOOK; Pg. D3

LENGTH: 609 words

HEADLINE: Adams' Cartoon-Influenced Symphony
A rousing season finale for S.F. Contemporary Music Players

BYLINE: Marilyn Tucker, Chronicle Staff Critic

BODY:

The San Francisco Contemporary Music Players ended their 18th season Monday night in the Veterans Green Room on a high of musical energy and with a packed house as well.

Reasons for the unusual turnout were made obvious when the Players unveiled John Adams' Chamber Symphony in its U.S. debut, a three-movement work 25 minutes long that is as compactly formed as it is full of beans. Scored for 15 players and synthesizer, performed under the alert direction of Stephen Mosko, the Chamber Symphony is a major example of the evolving style of Adams.

Those critics who had dismissed him as a minimalist who was already eroding in ''The Death of Klinghoffer'' and other music will now have something else to think about. The mood of the Chamber Symphony is unlike the ''Klinghoffer'' opera, more like an uproariously ripping calliope than a political meditation.

This is not surprising since Adams has pointed out that the genesis of the Chamber Symphony was influenced by cartoon music he had overheard on television. And it's strictly virtuoso stuff, with each player required to be as assertive as a brilliant soloist, at the same time fitting into the fabric of the ensemble.

The cartoonish quality can also be seen in the movement titles, called Mongrel Airs, Aria With Walking Bass and Roadrunner.

FUN WITH A FLOURISH

The first movement's Mongrel Air begins with a catchy dancing tune carried forward first by solo violin (Roy Malan) and thrown about in a ripping and sophisticated game of toss where pandemonium threatens. Adams encodes his vibrant fun in an Ivesian framework that ends in a flourish.

The distinctive colors and timbres of various instruments were given a lyrical, if still amusing, respect in the Air of the second movement, which might contrast a hymnlike trombone or horn with a grunting contrabassoon, a yelping piccolo or radiant violin. William Winant gave an anchor to these meanderings with drum traps, the Walking Bass.

For anyone with a memory of the impish Roadrunner cartoon, the final movement with that title was no surprise, a flash of bursting instruments that even contained a kind of mad fiddler's cadenza, Malan again.

The San Francisco Chronicle, APRIL 14, 1993

Although Adams wrote the Chamber Symphony on commission from the San Francisco Contemporary Chamber Players, its world premiere was presented earlier this year in Holland, and it's scheduled to be performed by other international ensembles as well.

CAGE 'CREDO'

The Chamber Symphony was preceded in the first half by an early work of John Cage, ''Credo in Us'' (1942), Mosko's chamber tribute ''For Morton Feldman'' and Lou Harrison's ''Songs in the Forest'' (1951).

Originally written as accompaniment for a Merce Cunningham dance piece, ''Credo in Us'' no longer shocks in its bantering trade-off of material for piano (Julie Steinberg), an on-again, off-again radio and phonograph (Brian Banks) and percussion, David Rosenthal tapping away at an ensemble of kidney bean and pineapple cans, door buzzers and the like.

Mosko's tribute for composer Feldman was about 25 minutes of rising and falling musical vapors for various flutes (Barbara Chaffe), cello (Stephen Harrison) and piano (Marvin Tartak). It was a bit too long, well played and occasionally involving as the music was.

In ''Songs of the Forest,'' Harrison narrated three of his own poems of fantasy and nature that were then elaborated on by flute (Chaffe), violin (Malan), piano (Steinberg) and percussion (Winant). The short pieces were pleasant and diverting, especially the lovely meditation on the ''heart looking down at God in the ground.''

SUBJECT:
MUSIC; REVIEW

NAME:
San Francisco Contemporary Music Players; John Adams

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ACCESS # DTEL149934

HEADLINE The Arts: Adams is more than a minimal musician

* Byline: MALCOLM HAYES

LENGTH ESTIMATED INFORMATION UNITS: 5.2 Words: 730

DATE 02/06/93

SOURCE THE DAILY TELEGRAPH London (DTEL)

Page: 15

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* JOHN ADAMS is becoming an unstoppable force in the

musical world. The successful and prolific creator of the operas

Nixon in China and The Death of Klinghoffer and of many other works

has established himself beyond doubt as a composer of extreme

talent; although those two operas do not avoid the charges of

artistic unevenness in the first case or of opportunist

self-congratulation in the second, both works nonetheless contain passage after

passage

whose brilliance as musical theatre is unanswerable.

* Meanwhile, Adams is also a more than good enough
practical musician to conduct his own music, and has recently been
establishing a busy international career doing just that.
His latest concert with the London Sinfonietta at the
Barbican,
* entitled "American Perspectives", duly featured an Adams
premiere - the first British performance of his three-movement Chamber
Symphony. This engagingly inventive work showed how far
Adams's style has already developed beyond its minimalist roots;
the symphony's second movement, "Aria with Walking Bass",
sauntered along with a Stravinskian blend of technical precision and
slow-motion verve that was totally beguiling.

* It is also to Adams's credit that he is prepared to put
his conducting skills at the service of music by other
composers whose method and outlook could hardly be more different from his
own.

There are a number of understandable reasons why George
Crumb's powerfully atmospheric group of settings of poems by Lorca,
Ancient Voices of Children, is not often performed. The
requirements of this contemporary masterpiece include three percussionists
who also have to sing at least tolerably well; both a musical saw
and someone who can actually play it; and a solo singer of
exceptional skill.

The trump card in this remarkable performance was the
presence of the American-born soprano Christine Whittlesey, who carried
off such bizarre ideas as bending over an open grand piano and
singing into its strings with an unaffected professionalism that
banished ridicule; meanwhile the actual sound of this was magical,
as if Whittlesey's lovely voice was haloed by distant echoes,
faint but exquisitely clear. The other solo part, for boy soprano,
was here taken by Sam Pay in confident Spanish; and the Sinfonietta
players contributed with impressive expertise and force.

If any performance of Ancient Voices of Children is rare
enough, one of Elgar's oratorio The Light of Life must be even
rarer; I wonder how many concert-goers knew that such work existed

before seeing it on the bill for the London Symphony Orchestra's
concert at the Barbican (I didn't).
The work centres on the story of Jesus's healing of the
blind man as told in St John's gospel and, while the music lacks the
sheer range of The Dream of Gerontius which was to follow a few
years later, its soulful beauty is already vintage Elgar.

Fervent conducting by Richard Hickox secured some fine
singing from the London Symphony Chorus and from a world-class
quartet of soloists consisting of Judith Howarth, Linda Finnie, Arthur
Davies, and John Shirley-Quirk; what a difference it makes when,
instead of settling for compromise (ie, cheaper fees) in this
department, an orchestra's management admirably goes for nothing but the
best.

Earlier, Beethoven's Emperor Concerto was played by the
American pianist Jon Kimura Parker, who had taken over from an
indisposed Maria Joao Pires, and whose delivery of the solo part was a
model of powerful and intelligent virtuosity.

Meanwhile at the South Bank, the signs are that the
concert-going public has quite rightly decided to ignore the largely
damning critical reponse that has greeted Franz Welser-Most's
concerts with the London Philharmonic at the start of the orchestra's
five-year residency.

The Festival Hall was decently full to hear a
performance of Stravinsky's The Firebird that shimmered with exactly the
kind of precision, virtuosity and sheer excitement on which the
music insists; it was a pleasure to hear Stravinsky's extremely
difficult woodwind writing in particular brought off with such skill.

But it was the concert's first half, consisting of four
sacred works by Schubert, which offered the sharpest reminder of
what a valuable asset this orchestra's young music director is to
London's musical scene; Welser-Most's conducting of the Mass No 2 in
G, especially, showed a no-nonsense sureness of touch and
awareness of style that between them were entirely enchanting.

I don't suppose you have to be Austrian to have such a
marvellous way with this music. But it certainly seems to help.

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For: Henken

(END UPLOAD)

For 47 years now, the Ojai hills have been alive with the sound of new music. As the first weekend in June rolls around, residents of the tiny, tucked-away artist/resort town take a deep breath and prepare for the onslaught of several thousand pilgrims in search of the latest in musical progress. The event is, of course, the world-renowned Ojai Festival, where the crowds have nestled on the grass at Libbey Bowl since 1947 to watch and listen to everyone from Igor Stravinsky and Aaron Copland to Olivier Messiaen, Elliot Carter and Pierre Boulez conduct their own compositions, the works of their peers, and rare or unusual works by the greatest composers of the past.

This year, the festival's resident composer/conductor will be none other than new music's "good bad boy," John Adams. At 48, the puckish, bespectacled Adams is probably the most sought-after contemporary composer in the world. From meditative minimalist gems like "Shaker Loops" to watershed operatic experiences like "Nixon in China" and "The Death of Klinghoffer," he has performed the awesome feat of bridging the often gaping chasm between new music and old ears, coaxing, delighting, enraging, and above all challenging audiences to hear—and think—in new ways.

Adams manages to appeal to an unusually wide audience, largely because of his refusal to bow to the god of nontonicity so revered by the academic avant garde. He has always embraced an expansive range of musical styles and forms, perhaps in part because he had the good fortune to be born of jazz musician parents. "In the house where I grew up," he reminisced in a *New York Times Magazine* interview, "we had Mozart and we had Benny Goodman on the record player, and I was not raised to think there was a difference between them." This liberal outlook,

however, was not shared by the new music establishment at Adams' alma mater, Harvard, whose strict adherence to nontonicity drove the young composer out the door and off to California. There he drove a fork lift and produced notoriously anarchic concerts for the San Francisco Conservatory that utilized everything from jazz and synthesizer to Tibetan Buddhism and broken-down old record players.

In the 1970s, Adams discovered the joys of minimalism, a seductive genre known for its subtle, repetitive complexity and its pulsating, shimmering, often hypnotically mystical beauty. He joined other experimentalists like Steve Reich and Brian Eno in crafting a new musical form that critics contemptuously referred to as "going-nowhere music," but that helped Adams to go somewhere, as the adviser to the San Francisco Symphony for their New and Unusual Music series.

By 1981, Adams had won praise for "Harmonium," a full choral-orchestral masterpiece, and blame for his riotously irreverent, honky-tonky "Grand Pianola Music." "People are still telling me that it's tacky and lewd and they don't like it," he says. Still, that didn't stop him from putting it on the program of this year's Ojai Festival, along with his brand new "Chamber Symphony" and the crushingly difficult minimalist tour de force, "Phrygian Gates" (1978), in which for some 25 minutes straight the solo pianist plays complex, repetitive measures that build, layer by layer, into a climax of subtly changing tonalities.

In 1985, Adams collaborated with director Peter Sellars and librettist Alice Goodman on what became the most successful opera of our time, "Nixon in China." The success of "Nixon" catapulted Adams to international

superstardom, and led to his recent re-teaming with Sellars and Goodman for the controversial opera "The Death of Klinghoffer," which takes as its subject the 1985 Palestinian hijacking of the cruise ship *Achille Lauro*, and the murder of an elderly Jewish invalid passenger by the name of Leon Klinghoffer.

"Klinghoffer," which premiered in Brussels in 1991 and has just come out on CD, tested the political expansive-



"The Ojai Festival is very special because of its support of 20th-century music," says Adams, this year's resident conductor.

ness of audiences and critics around the world when it was accused of being pro-P.L.O. by, among others, the *Wall Street Journal* and the Klinghoffer family. ("It's so clear that we haven't taken sides," Adams responded, "but that won't prevent people from leaping to judgment.") At the same time, Adams considers one of the opera's arias to be "the most important single musical moment that I had ever written."

Today, Adams—a genial, genuinely modest guy—routinely jets around the globe for conducting gigs, and maintains a home base in Berkeley, where he lives with his wife, two young children and dog, conscientiously composing nine to five everyday like any other hard-working husband and father. He'll be at the Ojai Festival June 3-5, and in Santa Barbara for a festival preview at the Music Academy of the West on May

25, where he'll discuss his work and life with noted music critic Alan Rich and UC Santa Barbara Professor of Music William Kraft.

In the following interview, Adams talks about the "special" quality of the Ojai Festival as a world-class venue for contemporary music; his feelings about California as a major center for artistic innovation; his reaction to the impact of "Klinghoffer"; where he's been in music and where he's going—for now, anyway.

sbm: You're so much in demand as a composer, conductor and music personality—why did you choose to do Ojai?

adams: Well, when you look at the world of music festivals, the Ojai Festival is very, very special because of its support of 20th-century music. You know, most music festivals are geared toward marketing priorities and concerned with big names and non-threatening, conventional repertoire. Also, the director of the Ojai Festival has generally been a composer/conductor, which is kind of a rare bird these days, and there's a long-standing tradition of having contemporary composers. Stravinsky conducted his pieces there, and Copland; Pierre Boulez has been a key figure there, and Lukas Foss and many others.

It's interesting that two of the most distinctive music festivals in the world—the Ojai Festival and the festival at Cabrillo, where I was guest music director two years ago—are in California. It's kind of wonderful, because when you go to Europe or the East Coast, people still think of California as a culturally naive area. I remember one critic for the *New Yorker* putting down so-and-so's music as "representative of California's cultural values." But California's cultural values are actually quite admirable. There's a much more open door here to influences from all over the world, which is one reason I moved here 20 years ago.

sbm: The program for the festival is quite varied. You've got the Kronos Quartet, the world's premiere new music quartet, the Los Angeles Philharmonic New Music Group; and the Los Angeles Chamber Orchestra doing Shostakovich, Ravel, Debussy, Satie, Copland and Weill, all the way to Takemitsu, Cage, Reich, Alvarez,

Revueltas and, of course, Adams. Did you choose the program?

adams: Well, I was responsible for it because I'm the music director. But it was a lot of fun because I worked with Ara Guzelimian of the Los Angeles Philharmonic. Ara's a great guy, and he's one of the reasons the L.A. Philharmonic has such interesting programs. So the two of us planned the program and yes, I think it's going to be a very interesting festival.

sbm: What about the three works of yours on the program: "Chamber Sym-



*I'm used to controversy,
and I think it's important—
not to sell tickets,
but to get people to think.*

phony," "Grand Pianola Music," and "Phrygian Gates"—which is a real endurance test not just any pianist could tackle.

adams: Actually, Ara chose those. If I had my druthers I wouldn't have put any of my music on the program, because I spend so much of the year conducting my own music. But it's a tradition at Ojai, I guess. As for the works, the "Chamber Symphony" is brand new. I premiered it in February in Holland and it had its U.S. premiere in San Francisco in April. "Pianola Music" hasn't been done in California for quite a long time. It's just a fun piece of music, very provocative.

I'm very pleased about "Phrygian Gates" You know, it's the only piece that I've written for a solo performer and it hasn't been played by many pianists, perhaps because it's so physically demanding. Emanuel Ax had programmed it at a Carnegie Hall recital and after he started working at it he got very anxious about whether it would actually hurt him. There are pieces that are dangerous that way—a lot of violinists won't go near the Schoenberg Violin Concerto because they think it will give them tendinitis. So I've actually become very paranoid about even suggesting the piece to anybody! But Paul Crossley, who will be performing it at Ojai, is just a phenomenal pianist, the primo Messiaen pianist in the world. And he actually liked the piece a lot, so I'm delighted.

sbm: You'll be doing a festival preview event in Santa Barbara.

adams: Yeah. It will be a sort of shooting the breeze.... We'll talk about the general program of the festival, and the direction my own work's been going.

sbm: Which is?

adams: Well, right now I'm writing a violin concerto.

sbm: That's your first, isn't it?

adams: Yes, my first! And I had a hard time starting it because I was overly daunted by the mythological status that violin concerti have. Either you write lots and lots or you write one. Beethoven, Tchaikovsky, Brahms and Schoenberg all wrote one, for instance, but each one is so damn good that one can get a little intimidated.

sbm: There are rumors you might do a third opera with Peter Sellars and Alice Goodman.

adams: Well, we talked about it, but I don't know. I like to write opera and I think I do that better than I do a lot of other things. But it's just not worth doing something unless there's a real reason for its existence. In the case of "Nixon," there was a brilliant idea at the start. The minute Peter suggested that title it sounded like an opera that had to be written. Now I'm in the funny position of wanting to write an opera but nobody quite has the idea, the spark that's going to explode into something meaningful.

sbm: What are your feelings about the overall impact

Continued on page 62

BY MARY BETH CRAIN

John Adams *Faces the Music*

The superstar composer
of "Nixon in China" and "The Death of Klinghoffer"
takes the podium at this year's Ojai Festival.



The fate of the ranch has split UCSB with both sides invoking Sedgwick's memory.

Both sides, of course, invoke Duke Sedgwick's name with ever-increasing reverence and argue that he would have wanted it their way. No-sale advocates say he was a devoted environmentalist ahead of his time. The pro-sale side says that Sedgwick was a high-minded lover of culture who would have happily sacrificed part of his ranch for a museum. Either way, the adulation would have pleased him in the deepest sense. For at the end of a troubled life, the spectacular gift of Duke Sedgwick's ranch—besides preserving his name and his beloved ranch and linking both with a respected institution for all eternity—was nothing less than a bid for redemption.

Daughter Edie achieved immortality through a 1982 best-seller by Jean Stein. Edited by George Plimpton and told via interviews with, among others, Jonathan and other Sedgwicks, *Edie: An American Biography* traced Edie's rise to stardom in New York City and descent into drug abuse and madness. It also chronicled a side to the Sedgwick family, especially Duke, that could easily have served as plot material for "Twin Peaks."

Described alternately as "a *fauve*," "a Don Giovanni," and "a Marquis de Sade," the Duke Sedgwick of Stein's book was a vain and obsessive man who was brutally cold, judgmental, and abusive to his wife and especially to his children. Portrayed as a notorious philanderer and a tyrannical father—one who reportedly sexually harassed at least one of his daughters and set unrealistic standards for "manhood" that his sons were expected to meet—this Duke inadvertently caused the deaths of three of his children and brought scars and anguish to the other five.

"I think he was just eaten alive with guilt [over his sons' deaths]," said Alice Sedgwick, the eldest of the Sedgwick children, in *Edie*. "He abused them both terribly, but he must have thought they would survive and become what he wanted them to be. He had always kept illness at bay, but the moment the real thing—death—got into his family, he died."

And as death approached, Francis "Duke" Minturn Sedgwick chose to seek redemption by converting to Catholicism. His final sculpture, a life-size bronze given to the Santa Barbara Mission to commemorate his two sons, portrayed a kneeling Saint Francis, his arms lifted heavenward, gold stigmata gleaming on his palms. "Saint Francis was

really him," Jonathan Sedgwick has said. "I think it was his way of purging his guilt."

Nonetheless, Jonathan, the only Santa Barbaran among the surviving children, today denounces Stein's book as "a collection of half-truths and distortions." "Ours was a dysfunctional family," he admits. "But my father was no worse with women than John Kennedy." Although he acknowledges that Duke had a mistress toward the end, a married Catholic, he denies that this played any part in his mother's surprising willingness to sell the ranch.

"The relationship distressed her, but my mother still loved him very much," he says. "She left us part of the ranch simply because the estate had shrunk considerably since my father's death."

"My father gave the ranch to the university because he thought my sisters and I wouldn't have enough money to maintain it in one piece. He didn't want it cut up in 'ranchettes.' Of course, once my mother left us her share, the ranch was already divided."

"I don't know if my father would have left the ranch to the university, though, if he'd known it would adopt such an arrogant attitude." Since UCSB took over, he says, he and his sisters must apply for a permit to visit their former home. His sister, Kate, lives in Lompoc; another, Alice, lives in Stockbridge, Mass.;

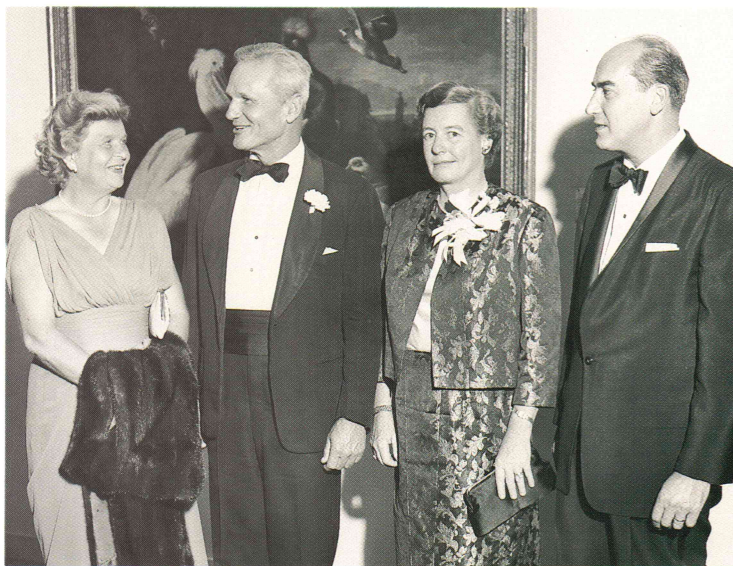
the other two, Pam and Suky, live in San Francisco.

"I would have thought the university would buy us out. Since it didn't, I think he'd have wanted the uplands portion preserved. He'd then want a museum. I don't think he meant for the land to be used only by a handful of research scientists. But I can understand [environmentalists'] concern about the oak trees and the little seedlings."

"There used to be this big oak that was the centerpiece of the ranch house. My father *loved* that tree. One day in 1958 he had a precognition. He told me that when the tree died, he'd die."

"Eventually the tree did start to die. My father put \$10,000 into it to keep it going, and then another \$10,000. But the oak died anyway—no one seemed to know what was wrong with it. My father died soon after that." ≈

Trish Reynales is a contributing editor of this magazine.



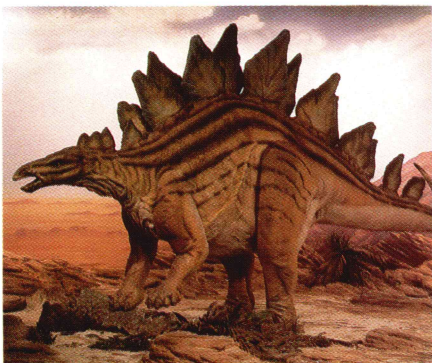
In 1960, then UCSB chancellor Samuel B. Gould and his wife, left, joined Duke and Alice at a reception for an exhibit of old master paintings that Sedgwick donated.

Lesbian Resource Center sponsors this "red hot evening of revelry and respect" to benefit AIDS/CAP and Heath House, May 22, 7 p.m., at the Wolf estate. Call 963-3636.

I Madonnari—Italian Street Painting Festival. Hundreds of artists create vibrant chalk street paintings at the Santa Barbara Mission to benefit the Children's Creative Project, May 29-31, 11 a.m.-5 p.m. Call 569-3873.

Beach Volleyball Tournaments. Men's B Division, May 29-30; Women's A Division, June 5-6; Men's AA Division, June 26-27; at East Beach Volleyball Courts, spectators free. Call 564-5424.

13th Annual Wheelchair Tennis Championships. Wheelchair tennis competition, at the Municipal Tennis Center and



Mechanical dinosaurs visit the Santa Barbara Museum of Natural History, June 8-Sept. 6.

Pershing Park, June 4-6. Call 962-1474.

Irish Fair. Celebrate Irish heritage with music and dancing, Irish stew, brown bread and beer, at Oak Park, June 5-6. Call 969-7235.

Santa Barbara Writers Conference. This year's guest speakers include Ray Bradbury, James Ellroy, Herbert Gold, Eva Marie Saint, Jeffrey Hayden, Steve Thayer, and Frances Weaver, June 18-25, 4 and 8 p.m. Call 684-2250.

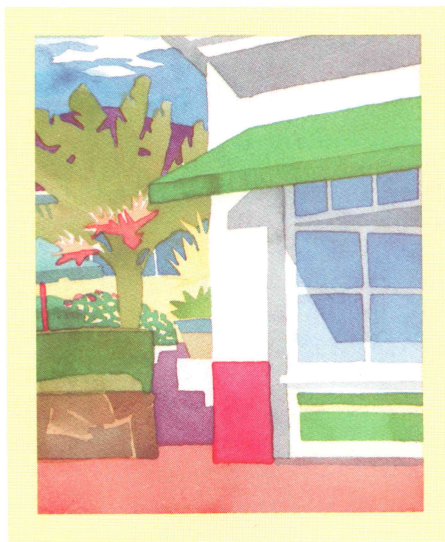
Summer Solstice Celebration. A full-day of live music, food and festivity, Santa Barbara's most popular celebration begins with a colorful parade up State Street to Alameda Park, June 19. Call 965-3396.

Dinosaurs 1993: The Greatest Show Unearthed. A life-size exhibit of mechanical dinosaurs, at the Santa Barbara Museum of Natural History; June 18-Sept. 6



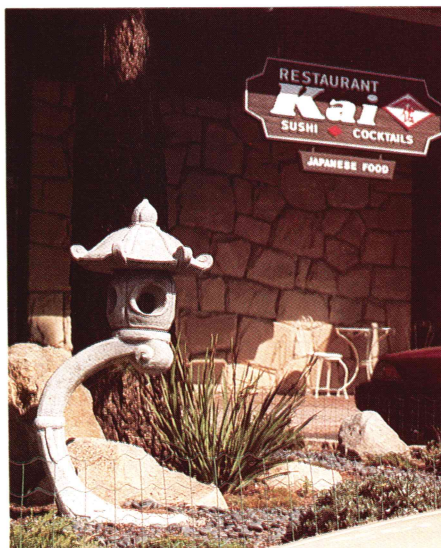
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J O H N A D A M S

Continued from page 32 of "Klinghoffer"?

adams: They're very complex. Often I have to remind myself that "Nixon" was a unique success. It was so wildly successful—and continues to be—for a contemporary opera that almost anything I did after it was bound to be a disappointment in the public's mind. And to follow something so user-friendly with a piece that has the word "death" in the title, begins with a chorus of exiled Palestinians that rubbed a number of collective noses the wrong way, and ends with a grieving woman whose husband's been murdered for no apparent reason... well, it was a very difficult and very challenging evening in the theater, and I think a lot of people just preferred to simply say, well, it's just not as good as "Nixon." Sorry, pal, better luck next time. But I feel that it's a very deep

*People think of California
as culturally naive,
but two of the most
distinctive music festivals
in the world are here.*

work and certainly one of my best pieces.

sbm: In retrospect, would you have maybe chosen less controversial subject matter?

adams: No. I'm used to controversy. And that's one of the reasons some people attack me so violently. They assume the controversy is something I plan to get attention. But I think that controversy's important, not to get people to buy tickets, but to get them to think about something, so they don't simply walk away without remembering what they saw. And I find that's too much the case with a lot of contemporary music. People go to a concert and don't even remember what they've heard. It's so uneventful. And that's directly antithetical to what music should be.

For information about the Ojai Music Festival, June 3-5, and the festival preview in Santa Barbara, May 25, call 646-2094. ≈

pij-pij-pij
all under the
name

long feet

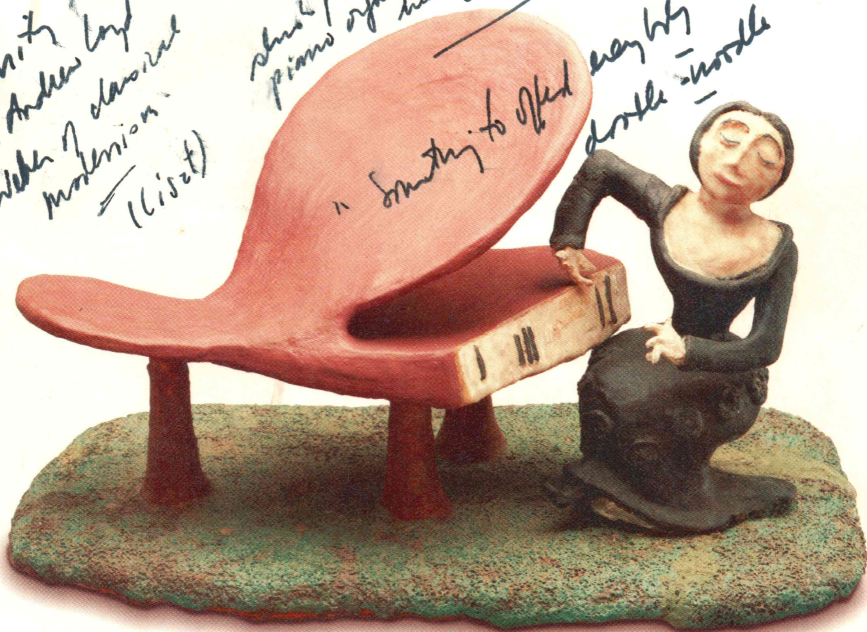
93

Ojai Festival

vulgarity
the Andalus lady
Wolke of classical
modernism
(list)

shut pump
piano organ
heavily
chroma

"Something to offer
mighty
double - inside



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and effects

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General Information

Latecomers

Late seating will be permitted only during appropriate pauses in the performance, except on the lawn.

Performance Departure

We respectfully request your cooperation in clearing the seating area between concerts. Please be sure to take all personal items with you as you leave. If it is necessary for you to leave before the end of a performance we ask that you leave between numbers and not during the performance.

No Smoking

Please preserve the natural beauty of the Festival setting. As a courtesy to our audiences and artists, we ask that you refrain from smoking during the performances.

Noise

Please turn OFF all watch alarms, beepers, and other noise-making devices during the performances. Every effort to control coughing, paper-rattling and other non-musical sounds will be appreciated by audience and artists alike.

Cameras & Recording

Use of camera, audio or video recording devices during the performances is strictly prohibited.

Handicapped Access

Special parking is available behind the post office at Ojai Avenue and Signal Street, and paved side walks have been added to ease movement from the parking and street areas all the way down into the seating area in the Festival Bowl. Restrooms at the north end of the upper tennis courts are also equipped for wheelchair access. Anyone needing help should contact an usher.

First Aid

In the event of a medical emergency, please contact an usher or other member of the Festival staff. Several crew members are certified in first aid and CPR and the Ojai Ambulance Service will be in the vicinity of Libbey Park during the weekend.

Lost & Found

Lost and found articles may be deposited or claimed at the Ojai Festival Office, 201 South Signal Street, across from Libbey Park to the west. (805) 646-2094.

Membership

Membership for our 1994 season begins August 1, 1993 and ends July 31, 1994. Please join us now for Festival '94 and be a part of

our year-long planning, special programs and invitations. Membership form on page 61.

Suggestions

The Ojai Festivals, in its nearly 50-year history of presenting unusual and adventurous programming, is interested in your ideas, comments, compliments, or suggestions for improving your experience and our presentation to you. Please feel free to leave any considerate comments in the SUGGESTION BOX at the exit by the box office. Thank you for your thoughtfulness and ideas.

Mailing List

If you are not presently on our mailing list, and would like to be added, please complete the membership/mailling list form on page 61 and drop it in the "SUGGESTION BOX" at the exits or return it to our office via mail.

Cover Art

The photograph design selected as the cover art for Festival '93 (and also reproduced on posters and T-Shirts available at the concession stand), is taken of a sculpture created by internationally-acclaimed Ojai artist, Beatrice Wood, and is now in the private collection of Mr. J. David Ehrhard of Los Angeles. Ms. Wood, who celebrated her 100th birthday this past March, is also the subject of the 1991 C.I.N.E. Golden Glove award-winning documentary film "Beatrice Wood: Mama of Dada" produced by Wild Wolf Productions,



Photo by: Marlene Wallace

Beatrice Wood celebrates her 100th birthday

Los Angeles, and being shown during Festival weekend at the Ojai Playhouse. Beatrice Wood has always been a fond supporter and friend of the Ojai Festival, and we thank her for allowing us this opportunity to join in celebrating this her 100th year... **Happy Birthday Beato!**

EVENTS AND PLACES

Art-In-The-Park:

Ojai Art Center and the Ventura Potters Guild will feature a show and sale of works of art and hand-made pottery by local and California artists in Libbey Park, June 5 & 6, from 9am to 5pm.

Beatrice Wood: Mama of Dada:

Award-winning documentary film about the life of 100-year-old world-renowned artist and Ojai resident, Beatrice Wood, will be shown at the Ojai Playhouse, 145 E. Ojai Avenue, on Saturday and Sunday at 9:30 am. Tickets, \$2.00 at the door. The film lasts approximately 1 hour.

1993 Charlotte and Alvin Bronstein Scholarships in the Arts:

Winners will be announced at the final concert, Sunday 6 June, 5:30 pm. Each year two scholarships are awarded - one \$200 scholarship to a Nordhoff High School senior pursuing music, and one \$1,000 scholarship to a gifted young student pursuing advanced training in the performing and visual arts. This year also, a third and one-time scholarship of \$1,000 is awarded to a gifted young student pursuing an interest in the theatre arts.

Open House:

Beatrice Wood Studios:

Open from 11am-5pm on June 5 & 6, at: 8560 Hwy 150, Ojai. 805/646-3381

Otto and Vivika Heino (The Pottery):

Open from 10am-5pm on June 5 & 6, at: 971 McAndrew Road, Ojai. 805/646-3393

Horace Bristol Studio:

Open from 10am-5pm on June 5 & 6, at: 811 El Camino Way, Ojai. 805/646-2119.

Art Opening:

John Cage Exhibit; featuring works by Betty Freeman. Saturday-Sunday, June 5 & 6 from 12-4 pm at the Ojai Center for the Arts, 113 S. Montgomery. 805/646-0117.

HOSPITALITY

Gold Card Hospitality Suite (Special Donor Privilege):

A hospitality suite with refreshments, telephone, information, mingling and conversation with other Ojai Festival enthusiasts is available to all Gold Card holders who have supported the Ojai Festivals during this past

year by making contributions within the Angel category or above. An opening reception will kick off the Festival celebration starting at 6pm Friday, June 4th. Location and hours for the Gold Card Hospitality Suite are noted on your Gold Card which was sent to you in the mail. We hope that you will identify yourself during the weekend by wearing your Gold Card and that you will take advantage of this opportunity to meet with other music lovers and Festival staff, or to simply freshen up between concerts, or get help making dinner plans. We welcome you to Festival '93 and thank you for your profound support!

Telephones:

Public telephones are located near the box office and tennis courts at Libbey Park. There are also telephones outside the Public Library at the corner of Ojai Avenue and Ventura Street (across from Bayless Market, just west of Libbey Bowl).

Tourist Information:

Information on restaurants, shops, hiking, and other local attractions can be obtained from the Chamber of Commerce at 338 East Ojai Avenue on the main street "Arcade" next to Chevron at Montgomery.

SCE Electric Bus Schedule:

Hop aboard and recharge your batteries. Shuttle services on Saturday and Sunday (including service to Sunday Cage concert at Thacher School). Bus schedule posted at the Box Office, Libbey Park.

Disclaimer: While every effort has been made to ensure the accuracy in the text of this program, no responsibility can be accepted for errors or omissions.

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Opinions expressed in program notes herein are those of the individual authors and do not necessarily reflect the opinions or beliefs of Ojai Festivals, Ltd. or any other body or individual. Every effort has been made to reflect accurately the attitudes and/or opinions of the participants and/or originators of the events concerned, but no responsibility is accepted for any unintentionally misleading or inaccurate material.

Programs and artists subject to change without notice in case of necessity.

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Artistic Editor: Julianne Brand

Editor: Ronda L. LaRue

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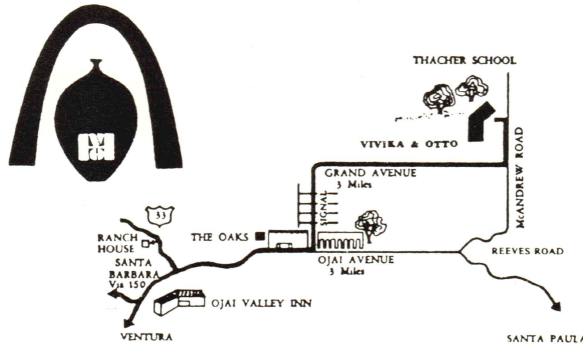
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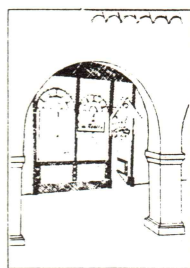
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1993 Ojai Festival Welcome

Welcome to the 1993 Ojai Festival. Over the past forty-six years two indisputable facts have been established here: Ojai is no ordinary music festival, and its audiences are no ordinary music lovers. While marketing tools and the routine recycling of warhorses govern most summer music festivals, Ojai has from the beginning gone its own way, preferring to provoke, challenge, and ultimately delight its listeners instead of lulling them into the deep sleep of familiarity. What other festival in the country, if not in the world, can claim so many of the world's most revered composers and conductors as its music directors? And who else can point to an audience which eagerly attends these concerts with such a characteristic mix of enthusiasm and intelligence?

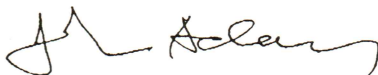
This year's programs weave together several themes that have been important to my own musical life. The first is the influence of American vernacular music on the classical music tradition. Popular culture is indeed an American invention, and the impression it has made on composers of art music both here and abroad is profound. Most of our featured works reveal how deep that influence has been. We can hear it in the jazzy ambience of Ravel's G-major piano concerto, in the burlesque parody of Shostakovich's *Jazz Suite*, in Kurt Weill's and Bertolt Brecht's *Mahagonny Songspiel*, a musical and poetic image that is as much Las Vegas as it is 1920s Berlin, in the vaudeville colors of Copland's *Music for the Theatre*, and even in certain of Debussy's Preludes, which will be performed during Paul Crossley's Sunday morning recital.

Closer to our own time the influences are differently felt but no less powerful. The pulsation of Steve Reich's music, whether in his blithe *Music for Mallet Instruments, Voices, and Organ* or in his more austere and powerful *Different Trains* (to be played by the Kronos Quartet), is driven by the same energies that drive our best popular music. The music of Javier Alvarez reveals influences of popular cultures that go beyond the borders of our own time and place, and his work is representative of an immensely important trend in the arts. And finally my own music could never have been born anywhere but in the rich and undifferentiated mix of styles that defines American culture.

We also celebrate a great friendship that over the years produced a fruitful harvest of music. John Cage, composer, philosopher, naturalist, inventor, author, and general spiritual light of the American avant garde, died during the past year. It was a passing that affected all of us who have dedicated our lives to the arts. Cage's was a voice of reason, of good humor, and of enormous social responsibility. Mocked and ridiculed for years as a clown and dilettante, he eventually emerged as one of the seminal minds of the century, a thinker whose aesthetic and social philosophy could be felt in virtually all branches of creative activity, whether it be painting, poetry, music, dance, or those many new art forms that defy category.

Betty Freeman, who for years has made it her mission to befriend and support American composers, was particularly close to Cage, and her friendship helped bring about many of Cage's important later works. Betty's photographs of Cage, taken with the same blend of intimacy and casualness that marks her by now famous portraits of "Music People", are featured in the Ojai Art Center. In addition to the performance of his classic *First Construction in Metal*, two events solely devoted to Cage will help give a bird's eye view of his enormous output. These performances will feature the prepared piano (played by Gloria Cheng), the Zen-inspired humor in the ninety stories of *Indeterminacy* (read by Charles Shere), and the astonishing extended vocal techniques of Joan La Barbara, who became one of Cage's closest collaborators in the last ten years of his life.

We think this is a festival that honors the Ojai tradition in the best sense. We hope you will agree.



John Adams, Music Director
1993 Ojai Festival

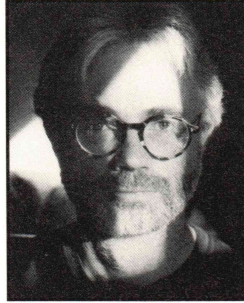
Artists' Biographies

John Adams

Composer and conductor John Adams grew up and received his early education in New England. After graduating from Harvard College in 1969, he moved to San Francisco two years later and became active in the West Coast experimental music scene both as a composer and a producer of concerts. He worked at the San Francisco Conservatory of Music and then with the San Francisco Symphony, where he was responsible for introducing major works of the American and European avant garde to California audiences. Together, Edo de Waart and Adams created the "New and Unusual Music" series for the Symphony, an annual contemporary music festival that has become a model for similar programs elsewhere.

Through recordings, television, and frequent live performances of works such as *Shaker Loops*, *Harmonielehre*, *Grand Pianola Music*, *The Wound-Dresser*, and *Fearful Symmetries*, Adams is today one of the best known living composers. He has been the subject of three documentary films, including *Adams in Eden*, which features Simon Rattle and the City of Birmingham Orchestra and Chorus. In 1991 Kurt Mazur chose two works by Adams to open his inaugural concert as music director of the New York Philharmonic, and that same year Christoph von Dohnanyi and the Cleveland Orchestra included *The Wound-Dresser* on their touring program.

Adams's first opera, *Nixon in China*, with a libretto by Alice Goodman and staging by Peter Sellars, received its premiere at the Houston Grand Opera in



Deborah O'Grady

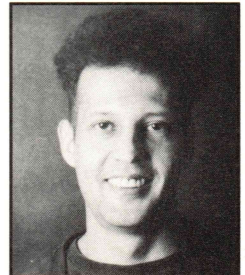
1987. It has since then become the most performed new American opera of our time, with productions in Paris, Frankfurt, Helsinki, Brooklyn, Adelaide, Amsterdam, and Edinburgh. *Nixon in China* won both an Emmy and a Grammy award its first year. The second Adams-Goodman-Sellars project, *The Death of Klinghoffer*, was given its premiere last year in Brussels.

John Adams is active both as a composer and conductor. In the past two seasons he directed subscription concerts with, among others, the Los Angeles Philharmonic, Cleveland Orchestra, Royal Philharmonic, Minnesota Orchestra, San Francisco Symphony, and Saint Paul Chamber Orchestra, where he has also held the position of Creative Chair. Last fall he conducted the London Sinfonietta in a BBC "Proms" concert devoted to his own music. Future engagements are with the Concertgebouw Orchestra, Boston Symphony Orchestra, Stockholm Philharmonic, and City of Birmingham Symphony Orchestra.

Among Adams's recent projects is an album of music created entirely by MIDI-controlled synthesizers and samplers, which is shortly to be released. His newest work, a violin concerto, is a joint commission of the Minnesota Orchestra, the London Symphony, and the New York City Ballet.

Javier Alvarez

Composer and performer Javier Alvarez was born in 1956 in Mexico, where he studied clarinet and composition. In 1980 he went abroad, studying first at the University of Wisconsin and then in England at the Royal College of



Nikki Attree

Music and the City University of London. He has been a member of prestigious British ensembles such as Metanoia, Circle, and the West Square Electronic Music Ensemble, and he has taught composition and computer music technology at the Royal College of Music and Guildhall School of Music.

As a composer he has garnered international acclaim and his compositions have been commissioned and performed by leading orchestras and performers around the world. International honors include a number of fellowships, most recently that awarded by the Mexican Endowment for the Arts and Culture, as well as the 1987 ICEM prize, awards in the 1985, 1987, and 1989 Bourges Competition, the 1988 Prix Ars Electronika, and this year's Prix Ars Electronika in Austria.

Alvarez is now active primarily in London and Mexico City. Works in progress include commissions for the New London Chamber Choir in England, trombonist Vinko Globokar, the Ensemble l'Itineraire and the Group de Recherche Musicale in France, the Cuarteto Latinoamericano in Pittsburgh, and for Eduardo Mata and the Chamber Orchestra Solistas de México. A number of Alvarez's works, among them *On going on*, *Papalotl*, *Mambo à la Bracque*, *Metro Chabacano*, *Edge Dance*, and *Características*, have been recorded with Saydisc, Harmonia Mundi, and New Albion Records.

Gloria Cheng

Pianist Gloria Cheng is a member of the California E.A.R. Unit and Southwest Chamber Music Society, and a regular guest player with the Los Angeles

Philharmonic New Music Group. She has appeared as a featured soloist at past Ojai



Festivals, Opus Novum of Honolulu, Composers Inc., and at the 1990 Composer-to-Composer Festival in Telluride, and is also a frequent participant in major international festivals such as the Santa Fe Chamber Music Festival, Ars Musica (Brussels), Tanglewood, and Aspen.

In 1987 Cheng was one of three finalists in an international competition for Pierre Boulez's Ensemble Intercontemporain; this led to her two previous engagements at the Ojai Festival in 1989 and 1992 at the special request of Mr. Boulez. In 1992 she won the performer competition of the League of Composers/ISCM, which resulted in a critically acclaimed solo recital at Weill Recital Hall at Carnegie Hall in February 1993.

Cheng, whose teachers include Isabelle Sant'Ambrogio, Aube Tzerko, and John Perry, holds degrees from Stanford University, U.C.L.A., and U.S.C. She taught at the University of California Santa Cruz 1990-91, served as a panelist for the Minnesota Composers Forum Composers' Commissioning Program, and was recently named to the Board of Directors of the American Music Center.

Paul Crossley

Pianist Paul Crossley is known as one of today's foremost authorities on twentieth-century music.

Composers such as Michael Tippett, Luciano Berio, Hans Werner Henze, Henryk Mikolaj Gorecki, Toru Takemitsu, John Adams, and George Benjamin have written works especially for him; Magnus Lindberg's First Piano Concerto is dedicated to Crossley, who gave the premiere, conducted by Esa-Pekka Salonen, at the 1991 Helsinki Festival. Crossley's performance



J. Willgoose

schedule includes recent concerts with the Berlin Philharmonic Orchestra, London Symphony, Finnish Radio Symphony, and Helsinki Philharmonic Orchestra. Future plans include engagements with Philharmonia, Oslo Philharmonic, City of Birmingham Symphony, NHK Symphony, and Los Angeles Philharmonic, as well as several performances of Lutoslawski's Piano Concerto conducted by the composer.

Crossley has made more than forty recordings, which include the complete solo piano works of Tippett, Janáček, Fauré, Ravel, and Poulenc. His recording of major works for piano and orchestra by Stravinsky, with the London Sinfonietta under Salonen, received several international prizes and a Grammy nomination. Under his exclusive contract with Sony Classical he is currently recording the complete solo piano music of Debussy.

Since 1988 the pianist has also been Artistic Director of the London Sinfonietta, which is featured in two critically acclaimed television series on twentieth-century music which Crossley wrote and presented. He has also prepared programs for German television on Poulenc, and for the BBC on Ravel and Liszt; a major project on Debussy is in preparation.

Michael Gallup

Bass-baritone Michael Gallup is a resident artist with the Los Angeles Music Center Opera, with which he has performed a number of principal and secondary roles. In past seasons he has sung Trinity Moses in Weill's and Brecht's *The Rise and Fall of the City of Mahagonny*, Zuniga in Bizet's *Carmen*, Dr. Bartolo in both Mozart's *The Marriage of Figaro* and Rossini's *The Barber of Seville*, Peter in Humperdinck's *Hansel and Gretel*, and Superintendent Budd in Britten's *Albert Herring*. This

season he appeared as Dr. Kolenaty in Janáček's *The Makropulos Case*, Bottom in Britten's *A Midsummer Night's Dream*, the Sacristan in Puccini's *Tosca*, and the Lackey in Strauss's *Ariadne auf Naxos*.

Gallup is also a regular guest artist in regional theaters throughout the United States, including the New Jersey State Opera, Portland Opera, Seattle Opera, San Diego Opera, Long Beach Grand Opera, Arizona Opera, and Anchorage Opera. He recently sang Leporello in Mozart's *Don Giovanni* with Michigan Opera Theater, Opera Pacific, Dayton Opera, and Utah Opera; Dulcamara in Donizetti's *L'Elisir d'Amore* with the Arizona Opera; and Mustafa in Rossini's *L'Italiana in Algeri* for the Palm Beach Opera. Coming engagements include an appearance as Dr. Bartolo in *The Marriage of Figaro* with Arizona Opera and a debut with the Vancouver Opera as Alcindoro/Benoit in *La Bohème*.

Gallup has an extensive concert repertoire in both classical and contemporary music. He has sung Haydn's *The Creation* with the Santa Fe Chamber Orchestra and Beethoven's Ninth Symphony with the American Youth Symphony, and he has recorded Rossini's *Sins of My Old Age* and the Brahms *Liebeslieder* for Nonesuch Records.

Carmella Jones

Mezzo-soprano Carmella Jones recently returned from Europe where she performed several auditions. She has appeared in the title role of Bizet's *Carmen*, as Amneris in Verdi's *Aida*, and as Santuzza in Mascagni's *Cavalleria Rusticana*. She



has toured the Hawaiian Islands with the Farnhelm Ensemble. Jones has given private recitals throughout Southern California. In April of this year she sang the *Seven Songs* by Manuel de Falla with the Los Angeles Philharmonic. Coming events include an appearance as featured soloist with the Los Angeles Philharmonic under Esa-Pekka Salonen.

David Kress

Baritone, David Kress, a native of Southern California, began his singing career with the Los Angeles Master Chorale and the Roger Wagner Chorale while attending California State University, Los Angeles. He traveled with the Roger Wagner Chorale in three national tours and two tours to the Far East as a featured soloist.

In 1989 Kress was apprenticed with San Diego Opera and he made his professional debut with Opera Pacific in 1990 as the Marquis in *La Traviata*. He also played the Gambling Sport in Opera Pacific's *Showboat*. In 1991 Kress sang the role of Danilo in *The Merry Widow*, Pish-Tush in *The Mikado*, and while at the Aspen Festival the role of Spencer Coyle in Britten's *Owen Wingrave*.

Awards include first place in the A.E.I.O.U. Competition in 1991; he was also finalist in the Ventura Symphony Young Artists Auditions and a regional finalist in the 1992 Metropolitan Opera Auditions. He appears as soloist with the Roger Wagner Chorale on Wagner's last recording (Toshiba EMI).

Kronos Quartet



David Harrington, violin

John Sherba, violin

Hank Dutt, viola

Joan Jeanrenaud, cello

Since its inception in 1973 the Kronos Quartet has emerged as a leading voice for new work. Combining a unique musical vision with a fearless dedication to experimentation, Kronos has assembled a body of work unparalleled in its range and scope of expression, and in the process has captured the attention of audiences world-wide.

The Quartet's extensive repertoire ranges from Shostakovich, Webern, and Ives to Astor Piazzolla, John Cage, and Howlin' Wolf. In addition to working closely with modern masters such as Terry Riley, John Zorn, and H.M. Gorecki, Kronos commissions new works from today's most innovative composers from around the world, extending its reach as far as Zimbabwe, Poland, Australia, Japan, Argentina, and Azerbaijan. The Quartet is currently working with many composers, including Franghiz Ali-Zadeh, Foday Musa Suso, Scott Johnson, Sofia Gubaidulina, Hermeto Pascoal, Thomas Mapfumo, Philip Glass, and Istvan Marta.

Kronos performs annual concert seasons in San Francisco, Los Angeles, and New York, and tours extensively with more than 100 concerts each year in con-

cert halls, clubs, and jazz festivals throughout the United States, Canada, Europe, Japan, South America, New Zealand, Hong Kong, and Australia. Recent tours have included appearances at the Concertgebouw in Amsterdam, Kennedy Center, Carnegie Hall, Montreux Jazz Festival, Sydney Opera House, Tanglewood, and London's Royal Festival Hall.

The Quartet records exclusively for Elektra/Nonesuch, and their catalogue includes *Short Stories* (1993), *Pieces of Africa* (1992), H.M. Gorecki's *Already It Is Dusk* (1991), Astor Piazzolla's *Five Tango Sensations* (1991), Kevin Volans's *Hunting: Gathering* (1991), and Witold Lutoslawski's String Quartet (1991). *Black Angels* (1990), *Winter Was Hard* (1988), and *White Man Sleeps* (1987) received Grammy Nominations for Best Chamber Music Performance; *Salome Dances for Peace* (1989) received a Grammy Nomination for Best Contemporary Composition; and *Different Trains* (1989) received a Grammy Award for Best Contemporary Composition.

Joan La Barbara

Vocal virtuoso

Joan La Barbara has devoted her career as a composer and singer to exploring the human voice as a multi-faceted and nearly limitless instrument. A



pioneer in the field of contemporary music, she has developed a unique vocabulary of extended vocal techniques, which include multiphonics (two or more

pitches simultaneously), circular singing (vocalizing while inhaling and exhaling), ululation (high flutters), and glottal clicks or "fry" that have become her signature sounds.

La Barbara concertizes worldwide. She has been a frequent collaborator and interpreter of John Cage, and has appeared with the Los Angeles Philharmonic, San Francisco Symphony, New York Philharmonic, Houston Symphony, New World Symphony, Women's Philharmonic, and Orchestra of The Hague, among others, as well as at international festivals such as Festival d'Automne à Paris, Warsaw Autumn Festival, Metamusik Festival Berlin, and the American Music Theatre Festival.

Awards and fellowships include National Endowment for the Arts, Meet The Composer, ASCAP, ISCM International Jury Award, Acustica International Competition Award, and Deutscher Akademischer Austauschdienst Künstlerprogramm, as well as many commissions for radio, concert, and theater works in America and Europe.

She has recorded extensively, most recently the internationally acclaimed *Three Voices for Joan La Barbara* by Morton Feldman, *Joan La Barbara Singing through John Cage*, and *Joan La Barbara/Sound Paintings*.

Los Angeles Chamber Orchestra

Founded by a group of civic leaders in 1968, the Los Angeles Chamber Orchestra has received widespread acclaim under the artistic leadership of its music directors Sir Neville Marriner (1969-1978), Gerard Schwarz (1978-1986), Iona Brown (1987-1992), and, beginning with the 1992/1993 season, Christof Perick. In 1978 the Orchestra became a resource for all of Southern California with the inauguration of a regional touring program that now regu-

larly serves, in addition to Los Angeles, the communities of San Diego, La Jolla, Palm Springs, Orange County, Riverside, and Santa Barbara. The Chamber Orchestra reaches beyond these local audiences with international tours, radio broadcasts, and a discography of more than 25 recordings.

Educational programming, which began in 1977 with a joint project with UCLA, is an important part of the Chamber Orchestra's activities; the current program, "Meet the Music", is a combination of in-school performances and concert experiences. The Orchestra also has an active commissioning program, and has given many American and world premiere performances.

Los Angeles Philharmonic New Music Group

The Los Angeles Philharmonic New Music Group was formed in 1981, an outgrowth of the orchestra's ongoing commitment to contemporary music. Since its inception the ensemble has presented its own very successful series of concerts each season, which have included numerous local, United States, and world premieres. The ensemble has been under the artistic direction of three distinguished composers,— William Kraft, John Harbison, and Steven Stucky — all of whom have served in the capacity of Los Angeles Philharmonic Orchestra Composer-in-Residence. In addition the roster of conductors and soloists who have appeared with the New Music Group include Pierre Boulez, Jacob Druckman, Witold Lutoslawski, Lynn Harrell, Heinz Holliger, Leon Kirchner, Oliver Knussen, Steve Reich, and Phillharmonic Music Director Esa-Pekka Salonen.

Jonathan Mack

Lyric tenor Jonathan Mack is a resident artist with the Los Angeles Music Center Opera. Roles in which he has appeared include the principal tenor role in Handel's *Alcina*, Ferrando in Mozart's *Così fan tutte*, Kudrjash in Janáček's *Katya Kabanova*, Lysander in Britten's *A Midsummer Night's Dream*, Mr. Upfold in Britten's *Albert Herring*, and Scaramuccio in Strauss's *Ariadne auf Naxos*.

Mack was resident lyric tenor in Dortmund and Kiel, and appeared as guest artist in Stuttgart, Heidelberg, Lübeck, and Hannover. He has sung Belmonte in Mozart's *The Abduction from the Seraglio* with the Netherlands Opera, Don Ottavio in *Don Giovanni* with Opera Columbus, and Tamino in Mozart's *The Magic Flute* with Utah Opera, a role he also sang this season with Opera Columbus.

As a concert artist Mack has performed frequently with the Los Angeles Philharmonic, London Symphony, and Minnesota Orchestras, as well as with the Carmel Bach Festival. He has participated in performances of Britten's *Les Illuminations* with the Joffrey Ballet, Stravinsky's *Les Noces* and *Le Rossignol* at the Ojai Festival, and Mendelssohn's *Elijah* with the Los Angeles Master Chorale.

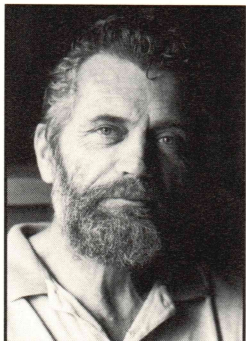
Mack is a featured soloist on a number of recordings, including Gagliano's *La Dafne* (ABC/Westminster), choral lieder by Brahms and Schumann with the William Hall Chorale (Klavier), and Brahms's *Liebeslieder Waltzes*, Rossini's *Sins of My Old Age*, and William Kraft's *Contextures II* with Andre Previn and the Los Angeles Philharmonic (Nonesuch).

Charles Shere

Composer and critic Charles Shere was born in Berkeley, California, in 1935 and grew up there and on a small farm in Sonoma County, where he attended high school and learned to play most wind instruments. After graduating from the University of California at Berkeley with a degree in English, he studied composition with Robert Erickson both privately and at the San Francisco Conservatory of Music and conducting with Gerhard Samuel.

The first public performance of his music was of incidental music for Tennessee Williams's *Camino Real* at UC Berkeley in 1958. Since then he has composed music in every medium, and his works have been commissioned and performed by the Contra Costa Symphony, San Francisco Chamber Orchestra, Oakland Symphony Youth Orchestra, Berkeley Symphony, Kronos Quartet, San Francisco Contemporary Music Festival, Cabrillo Festival, and others. His opera to Marcel Duchamp's *La Mariée mise à nu par ses célibataires, même*, composed with a grant from the National Endowment for the Arts, was presented in part in 1984.

Shere was music director of KPFA 1964 -67, and announcer, director, producer, and critic at KQED 1967-73; he taught at Mills College 1973-84 and worked as an art and music critic for the *Oakland Tribune* 1972-88. He was reciter in Arnold Schoenberg's *Ode to Napoleon* for the San Francisco Contemporary Music Players last year, when he also read Cage's *Birthday Party for James*



Robert Messick

Joyce, Marcel Duchamp, and Erik Satie at the John Cage 80th Birthday-Memorial Concert in San Francisco. This is his first reading of *Indeterminacy* in Southern California.

Shere is currently working on a concerto for bassoon and strings and the final chamber opera in the Stein trilogy, as well as on biographies of Robert Erickson, Lou Harrison, and John Cage, with all of whom he has been long acquainted. As Cage once told the composer Earle Brown, "Shere's music is very beautiful, but he's always explaining things."

Stephanie Vlahos

Mezzo-soprano Stephanie Vlahos sings often with the Los Angeles Music Center Opera. In the past she has appeared in roles such as the Page in Peter Hall's production of Strauss's *Salome*, Bradamante in Handel's *Alcina*, and last season Hansel in Humperdinck's *Hansel and Gretel*. This season she sang Hermia in Britten's *A Midsummer Night's Dream* (she had sung the role of Hippolyta in the original 1988 production at the Wiltern Theater) and Dryad in Strauss's *Ariadne auf Naxos*; later this season she will appear as Alisa in *Lucia di Lammermoor*.

Vlahos received her musical and theatrical training at Yale University and the Juilliard School of Music. In 1985 she worked with Frank Corsaro in the American premiere of Boughton's *The Immortal Hour* in New York City, after which she served as apprentice at the Lake George Opera Festival. The singer has performed in opera productions at Cal State Long Beach and with the Los Angeles Philharmonic Orchestra. She has also appeared on the National Public Radio program *Pacific Coast Highway*.

Mallory Walker

Tenor Mallory Walker made his Metropolitan Opera debut as Captain Vere in Britten's *Billy Budd* in 1978. He has since appeared at the Met as the Hauptmann and the Painter in Berg's *Wozzeck* and *Lulu*, and in Wagner's *Die Meistersinger von Nürnberg*. Other appearances include the title role of *Idomeneo* with the Mostly Mozart Festival and the world premiere of Argento's *Colonel Jonathan the Saint* with the Denver Lyric Opera. In Europe Walker was leading tenor at the Köln Opera for a number of years, during which time he also appeared as guest artist in Stuttgart, Basel, and with the Bayerischer Rundfunk.

Walker has performed Britten's *War Requiem* with the Syracuse Symphony, and he participated in the American premiere of Minoru Miki's opera, *An Actor's Revenge*, with the Opera Theatre of St. Louis. He sang the role of Giuseppe in this season's Los Angeles Music Center production of Verdi's *La Traviata*.

In addition to opera and stage appearances throughout the United States and Europe, Walker's career has also included recording and television. He participated in the Opera Theatre of St. Louis's performance of Britten's *Albert Herring*, which was televised nationally, and he is one of the featured soloists on the recording of Beethoven's *Missa Solemnis* with the Chicago Symphony Orchestra under Sir Georg Solti.

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1994 Ojai Festival

June 3, 4 & 5



*Will welcome the return of
Michael Tilson Thomas*

For information contact: Ojai Festivals (805) 646-2094

Ojai Festival 1993

Program One, Friday, June 4, 1993 • Libbey Bowl, 8:15pm

Kronos Quartet

David Harrington, violin
Hank Dutt, viola

John Sherba, violin
Joan Jeanrenaud, cello

John Zorn
(b. 1953)

Cat O' Nine Tails* (1988)

Hamza El Din
(b. 1929)

Escalay (Waterwheel)* (1989)
(arr. Tohru Ueda)

Dmitri Yanov-Yanovsky
(b. 1963)

Chang Music IV* (1993)

Henryk Mikolaj Gorecki
(b. 1933)

Already It Is Dusk* (1988)

Steve Reich
(b. 1936)

Different Trains* (1988)

*written for Kronos Quartet

Program Two, Saturday, June 5, 1993 • Ojai Valley Art Center, 11:00am

A Tribute to John Cage

Charles Shere, reader

John Cage
(1912-1992)

Indeterminacy (1958-1959)
Ninety Stories by John Cage, with music

Program Three, Saturday, June 5, 1993 • Libbey Bowl, 4:30pm

The Los Angeles Philharmonic New Music Group

John Adams, conductor

Stephanie Vlahos, mezzo-soprano

Carmella Jones, mezzo-soprano

Jonathan Mack, tenor

Mallory Walker, tenor

David Kress, baritone

Michael Gallup, bass baritone

Silvestre Revueltas
(1899-1940)

Homenaje a García Lorca (1936)

John Adams
(b. 1947)

Chamber Symphony (1993)

Dmitri Shostakovich
(1906-1975)

Jazz Suite No. 1 (1934)

Kurt Weill
(1900-1950)

Mahagonny Songspiel (1927)

Program Four, Saturday, June 5, 1993 • Libbey Bowl, 9:00pm

Ojai Festival Percussion Ensemble

John Adams, conductor

Javier Alvarez, maracas

Gloria Cheng, piano

Javier Alvarez
(b. 1956)

Temazcal for solo maracas and tape (1984)

John Cage
(1912-1992)

First Construction in Metal (1939)

Javier Alvarez

Papolotl for solo piano (1987)

Steve Reich
(b. 1936)

Music for Mallet Instruments, Voices, and Organ (1973)

Program Five, Sunday, June 6, 1993 • Libbey Bowl, 11:00am

Paul Crossley, piano

Maurice Ravel (1875-1937)	Pavane pour une infante défunte (1899)
Toru Takemitsu (b. 1930)	Rain Tree Sketch (1983) Les yeux clos (1989)
John Adams (b. 1947)	Phrygian Gates (1978)
Claude Debussy (1862-1918)	Preludes, Book I (1910)

Program Six, Sunday, June 6, 1993

Lamb Auditorium Thacher School, 2:30pm

A Garland for John Cage

Joan La Barbara, Voice

Gloria Cheng, Piano

A Flower for voice and closed piano (1950)
Sonata VII from Sonatas and Interludes for prepared piano (1946-1948)
Eight Whiskus for solo voice (1984)
Sonata V
Sonata III
Sonata II
The Wonderful Widow of Eighteen Springs for voice and piano (1942)
Nowth upon Nacht for voice and piano (1984)
Mirakus² for solo voice (1985)
Sonatas XIV and XV., "Gemini, after the work by Richard Lippold"
Songbooks for voice, Nos. 49, 52, and 67 (1970)
Interlude I
Interlude III
Music for One for voice (1984)
Sonata VI
Sonata X
Interlude IV

Program Seven, Sunday, June 6, 1993 • Libbey Bowl, 5:30pm

Los Angeles Chamber Orchestra

John Adams, conductor

Paul Crossley, piano

Gloria Cheng, piano

Bryan Pezzone, piano

Aaron Copland (1900-1990)	Music for the Theatre (1925)
Maurice Ravel (1875-1937)	Piano Concerto in G (1929-1931)
John Adams (b. 1947)	Grand Pianola Music (1981-1982)

Program One, Friday, June 4, 1993
Libbey Bowl, 8:15pm

Kronos Quartet

David Harrington, violin
John Sherba, violin
Hank Dutt, viola
Joan Jeanrenaud, cello

John Zorn
(b. 1953)

Hamza El Din
(b. 1929)

Dmitri Yanov-Yanovsky
(b. 1963)

Henryk Mikolaj Gorecki
(b. 1933)

Steve Reich
(b. 1936)

Cat O' Nine Tails* (1988)

Escalay (Waterwheel)* (1989)
(arr. Tohru Ueda)

Chang Music IV* (1993)

Already It Is Dusk* (1988)

INTERMISSION

Different Trains* (1988)

*Written for Kronos

Preview Talk: Christopher Hailey 7:00 pm Tennis Courts, Libbey Park
Mr. Hailey is Assistant Professor of Music at Occidental College and a frequent speaker at concerts of the Los Angeles Philharmonic. Preview Talk underwritten by Fritz Menninger.

For the Kronos Quartet: Larry Neff, *Lighting Designer*, Jay Cloidt, *Audio Engineer*, Janet Cowperthwaite, *Managing Director*, Melissa Smith, *Development Director*, Kelly McRae, *Production Manager*, Terell Kessler, *Business Manager*, Anne Gallick, *Administrative Assistant*

John Zorn: Cat O'Nine Tails

Over the last several years John Zorn has developed a compositional method which involves jotting diverse ideas and images—musical “moments”—down on filing cards, which are then sorted and ordered to provide the basis for a work’s structure. Zorn has been influenced by the composers of cartoon soundtracks, particularly Carl Stalling (of the Warner Brothers cartoons), whom Zorn equates with Stravinsky for his ability to compose a piece from disparate musical elements. The music for animated cartoons, Zorn claims, is “the great avant-garde music of America, in that it doesn’t make normal musical sense.” Remove Stalling’s music from its accompanying images and dialogue, listen to it abstractly, and “you enter a completely new dimension: you are constantly being thrown off balance, yet there is something strangely familiar about it all.”

Born in New York City in 1953, Zorn played a variety of instruments before studying saxophone and composition at Webster College in St. Louis in the early 1970s. Initially his music drew heavily on

his own versatile abilities as an alto saxophone player, but over the last decade he has incorporated other instruments, unconventional sounds, and musical “information” from around the globe. “Kaleidoscopic” is a term that has been used to describe his musical language, and indeed, claiming that he has a short attention span, the composer has said that he constructs his music to reflect his fascination with fast-paced flow of information. The increasing speed with which the world changes is a central concern of Zorn, a concern reflected in his compositions in the pace at which his musical events and moments give way to or collide with one another.

Following the example of musicians such as Duke Ellington and, more recently, Sun Ra, Zorn considers the musicians who play his works as essential collaborators in his compositions—and as extended family. According to him, “like it or not, the era of the composer as an autonomous musical mind has just about come to an end.” In Zorn’s music the individual performers are essential to the compositions, and the composer uses

their personalities as discrete musical elements, like chords or themes, which, as it were, he orchestrates and uses compositionally. Obviously such music is difficult to perform in concert. In fact, most of Zorn's large compositions exist only in their recorded renditions, which are assembled, moment by moment, in the studio. "In some sense," says Zorn, "my music is ideal for people who are impatient, because it is jam-packed with information that changes very fast."

Like so much of his music, Zorn's *Cat O'Nine Tails* shows clearly the influence of surreal animated cartoon music.

Noting the sadomasochism of the classic cartoons of the 1940s and 1950s and the fact that he has fused this violence with that of the infamous eighteenth-century nobleman, the composer has subtitled the work "Tex Avery meets the Marquis de Sade". The piece is made up of no less than 51 distinct musical "moments", drawn from five broad categories that include directed improvisation and collages of other composers' string-quartet writing. *Cat O'Nine Tails* was commissioned for the Kronos Quartet by Lincoln Center, New Music America Miami, and Doris and Myron Beigler, and is included on the recent Elektra/Nonesuch recording *Short Stories*.

Hamza El Din: *Escalay (Water Wheel)*

In the society of what once was Nubia, the water wheel was the oldest mechanical device used for farmland irrigation. When Nubian musician Hamza El Din was commissioned by Lincoln Center to compose his first piece for the Kronos Quartet he sought to recreate both the sounds and the images of that ancient culture.

Born in Nubia in 1929 and educated at the Fouad Institute of Music in Cairo and the Accademia di Santa Cecilia in Rome, El Din now resides in Japan and performs throughout the world. For *Escalay* he drew upon both the musical and cultural traditions of his homeland. "Our music system is Afro-Arab—we are a bridge, musically and culturally, between Africa and the Middle East," he says. "I wanted the Quartet to represent the sound of my instrument, the oud. The challenge was to make audible the overtones that only the musician can hear from a solo instrument—the "unheard" voice. Amazingly,

Kronos perform it as if they are from that place."

"My country was flooded after the construction of the Aswan dam," El Din explains, "and we lost it after a recorded history of 9,000 years, so I have a nostalgia for that place. *Escalay* is a representation of how to start the waterwheel and let it run. ... I was in New York when the Aswan dam was finished. I lost my village. When I went back and saw my village and my people in a different place, I saw in their eyes the loss. I saw my people were lost. They had moved to what was almost a semi-desert place. When I came back I was lost myself. I was playing my oud, doing nothing except repeating a phrase. I was on the water wheel; the oldest surviving machine in our land. Whoever sits on that machine will become hypnotized by that noise.

"Terry Riley introduced me to Kronos, who asked me to write a piece for them. They liked the idea of the waterwheel. Everyone who sits behind the oxen which help the water wheel go around will express him or herself according to his or her age. A child will sing a children's song. A woman or man will sing a love song. An older person will sing a religious song. I wrote this as the sound of an older man, so with Kronos it becomes a religious song."

Escalay was commissioned for the Kronos Quartet by Lincoln Center for the Performing Arts, and is included on the Quartet's Elektra/Nonesuch recording *Pieces of Africa*.

Dmitri Yanov-Yanovsky: *Chang Music IV*

Born in 1963 in Tashkent, Uzbekistan, Dmitri Yanov-Yanovsky is the son of composer Felix Yanov-Yanovsky and grandson of a Jewish Russian political exile. In addition to studying music with his father, Yanov-Yanovsky was exposed to the works of contemporary European and American composers, including John Cage, George Crumb, and Charles Ives. Yanov-Yanovsky, who lives and composes in Tashkent, reflects the many traditional and contemporary influences of Central Asia in his music.

Chang Music IV was commissioned for Kronos by Lincoln Center for the Performing Arts.

Henryk Mikolaj Gorecki: *Already It Is Dusk*

The Polish composer H. M. Gorecki did not begin his formal musical studies until 1952, when he was 19 years of age. By 1961 he had graduated with first-class honors from the Polish State Higher School of Music and had won the first of his several important competitions. Since then he has established himself as an iconoclast and as a composer able to communicate an often startling emotional immediacy.

"The evolution of Gorecki's musical language has been a consistent search for the truthful expression of his musical roots," writes Adrian Thomas, who adds that, for Gorecki, "Poland's musical past, its church, and its folk culture [are] the unchallengeable rock on which both his and his country's identity and true heritage are founded."

In fact, *Already It Is Dusk*, or String Quartet No. 1—so entitled because Gorecki already has a successor in mind—has a structure entirely derived from an old Polish folk melody. The opening section and finale are marked by canonic writing, while the second section—fast, loud, tempestuous—features three initial dialogues between paired instruments, before climaxing with a wild and furious folk dance. It is here that Gorecki draws most strongly on the folk music of the Tatras, the Polish resort region that was also a source of inspiration for Karol Szymanowski, Gorecki's forebear and model. Rooted in the history and experience of the Polish people, this first string quartet commissioned for Kronos, carries forth the fiercely nationalistic pride of a man who has said, "Folk music is *everything*."

Already It Is Dusk was commissioned for Kronos by Lincoln Center and the Beigler Trust. A recording of the work is available on Elektra/Nonesuch.

Steve Reich: *Different Trains*

"When I was one year old," Steve Reich recalls, "my parents separated, with my mother going to Los Angeles and my father staying in New York. Since they arranged divided custody, I used to travel back and forth by train frequently between New York and Los Angeles, from 1939 to 1942, accompanied by my governess. While these trips were exciting and romantic at the time, I now look

back and think that, as a Jew, if I had been in Europe during this period, I would have had to ride very different trains."

Over and beyond this subtext, *Different Trains* represents an important turning point in the development of Reich's musical language. To construct the work, which is in three movements, Reich first made a series of tape recordings: of his governess, Virginia, now in her seventies, remembering the cross-country train trips; of Lawrence Davis, a retired Pullman porter who regularly made the New York-Los Angeles run, reminiscing about his life; of Rachella, Paul, and Rachel, three Holocaust survivors and Reich's contemporaries, who now live in America; and of American and European train sounds of the 1930s and 1940s.

Reich then selected small speech samples and notated their musical pitches. The resultant melodies were performed and then overdubbed on tape by Kronos, so that as many as three "Kronos Quartets" are heard simultaneously. Finally, Reich used sampling keyboards and a computer to mix in the original speech samples and train sounds. Kronos appears on stage to perform with the prepared tape.

In its combination of pre-taped and live performances by the same artists, *Different Trains* exemplifies the most recent stage of Reich's compositional development: the series of "counterpoint" pieces he has written over the last six years for such soloists as Richard Stoltzman and Pat Metheny. But in its use of recorded speech as a musical element the work has its roots in *It's Gonna Rain* and *Come Out*, Reich's first recorded works. *Different Trains* thus connects the beginning and present of the composer's career while at the same time introducing what he calls "a new way of composing ... a direction that I expect will lead to a new kind of documentary music video theater."

Reich's *Different Trains* was commissioned for the Kronos Quartet by Betty Freeman; it has been recorded on the Elektra/Nonesuch label. The Kronos Quartet extends special thanks to performance tape producer Judith Sherman.

All notes for this program are adapted and based on original notes by Neil Tesser (Zorn); Derk Richardson (El Din); Gerard McBurney (Yanov-Yanovsky); Neil Tesser and Carl Hicklin (Gorecki); Neil Tesser (Reich).

I *America — Before the War*

“from Chicago to New York”
(Virginia)
“one of the fastest trains”
“the crack train from New York”
(Mr. Davis)
“from New York to Los Angeles”
“different trains every time”
(Virginia)
“in 1939”
“1939”
(Mr. Davis)
“1940”
“1941”
“1941 I guess it must’ve been”
(Virginia)

II *Europe — During the War*

“1940”
(Rachella)
“for my birthday”
“The Germans walked in”
“walked into Holland”
“Germans invaded Hungary”
(Paul)
“I was in second grade”
“I had a teacher”
“a very tall man, his hair was
concretely plastered smooth”
“He said, ‘Black Crows invaded our
country many years ago’”
“and he pointed right at me”
“No more school”
(Rachel)
“You must go away”
“and she said ‘Quick go’”
(Rachella)
“and he said, ‘Don’t breathe’”
“into those cattle wagons”
(Rachella)
“for 4 days and 4 nights”
“and then we went through those
strange sounding names”
“Polish names”
“Lots of cattle wagons there”
“They were loaded with people”
“They shaved us”
“They tattooed a number on our arm”
“Flames going up to the Sky—it was
smoking”

III *After the War*

“and the war was over”
(Paul)
“Are you sure?”
(Rachella)
“The war is over”
“going to America”
“to New York”
“from New York to Los Angeles”
(Mr. Davis)
“one of the fastest trains”
(Virginia)
“but today they’re all gone”
(Mr. Davis)
“There was one girl, who had a
beautiful voice”
(Rachella)
“and they loved to listen to the singing,
the Germans”
“and when she stopped singing they
said, ‘More, more’ and they
applauded”

Program Two, Saturday, June 5, 1993
Ojai Valley Art Center, 11:00am

A Tribute to John Cage

Charles Shere, reader

John Cage
(1912-1992)

Indeterminacy (1958-1959)
Ninety Stories by John Cage, with music

Preview Talk: Laura Kuhn 10:00 am Ojai Art Center
Ms. Kuhn is Director of the John Cage Estate and Assistant Professor at Arizona State University. Preview talk underwritten by Fritz Menninger

John Cage: Indeterminacy

Late in September in 1958 I was in Stockholm in a hotel. I set about writing the present lecture which I was obliged to give a week later at the Brussels Fair. I recalled a remark made years before by David Tudor that I should make a talk that was nothing but stories. The idea was appealing when he gave it to me but I had never acted on it. A few weeks before, in Darmstadt, Karlheinz Stockhausen had said, "I'll publish your Brussels talk in *Die Reihe*." I replied, "You'd better wait and see what it is I write." He said, "No matter what it is, I'll publish it."

When the talk was given in Brussels, it was just the first 30 stories and without musical accompaniment. A recital by David Tudor and myself of music for two pianos followed the lecture. The title was *Indeterminacy: new aspect of form in instrumental and electronic music*.

Stockhausen was in the audience. Later when I was in Milan making the *Fontana Mix* at the Studio di Fonologia, I received a letter from Stockhausen asking for a text for *Die Reihe*. I sent the Brussels talk. He published it.

When I got back to America in March 1959 there was a letter from Jack Arends asking me to lecture at Columbia Teachers College. I decided to write 60 more stories and to ask David Tudor to make a 90-minute accompaniment for the occasion. He did this using material from the Concert for Piano and Orchestra, employing several radios for noise elements.

[...]

Most of the stories are things that happened that stuck in my mind. Others I read in books and remembered, those, for instance, from Kwang-Tse and Sri

Ramakrishna. The 23rd, 15th, 16th, 47th, and 75th stories are to be found somewhere in the literature surrounding Zen. The statement, "Split the stick and there is Jesus" (19th story) comes, perhaps, from Huxley's *Perennial Philosophy*, which I read when it first came out. The 29th story I read in one of Martin Buber's books. The 61st story is told in Joseph Campbell's *Hero with 1000 Faces*. Xenia (stories 72 and 73) is Xenia Cage. She was Xenia Andreyevna Kahevaroff whom I married in 1935; we were divorced 10 years later. Malcolm Roberts first delivered the lecture on Japanese Poetry (78th story). We (he, Xenia, and I) were sitting, quite drunk, in a Seattle gutter; it was a full moon. He claimed that it had been given at the University of Washington by a Japanese scholar. Virgil Thomson told me the story about Chabrier, "the dirty" composer (story number 58). Henry Cowell told me the story about the Eskimo lady (the 25th). Merce Cunningham picked up, I don't know where, the one about the Japanese Abbott (the 13th). It may be discovered that I have remembered some of these stories inaccurately. However, this is the way they are now as far as I am concerned.

The continuity of the 90 stories was not planned. I simply made a list of all the stories I could think of and checked them off as I wrote them. Some that I remembered I was not able to write to my satisfaction, and so they do not appear. Whenever I have given the talk, someone comes up afterwards and insists that the continuity was a planned one, in spite of the ideas that are expressed regarding purposelessness, emptiness, chaos, etc. One lady, at Columbia, asked during the

discussion following the talk, "What then, is your final goal?" I remarked that her question was that of the John Simon Guggenheim Memorial Foundation to applicants for fellowships, and that it had irritated artists for decades. Then I said that I did not see that we were going to a goal, but that we were living in process, and that that process is eternal. My intention in putting 90 stories together in an unplanned way is to suggest that all things, sounds, stories (and, by extension, beings) *are* related, and that this complexity is more evident when it is not over-simplified by an idea of relationship in one person's mind.

John Cage, 1959

From "*Indeterminacy: New Aspect of Form in Instrumental and Electronic Music*"

John Cage's *Indeterminacy* Then and Now

In Zen they say: If something is boring after two minutes, try it for four. If still boring, try it for eight, sixteen, thirty-two, and so on. Eventually one discovers that it's not boring at all but very interesting.

John Cage

For most of the world, most of the time, John Cage (1912-1992) was an international avant-garde composer; for me he has always been an innovative American writer. My introduction to his writing came not from something in print but from *Indeterminacy* (1959), which appeared as a two-record box on Folkways a few years before his first book, *Silence* (1961). Until then you would have had to see Cage perform to appreciate his writing; very little of it had ever appeared in print.

The idea behind *Indeterminacy* was, like many Cagean ideas, essentially simple, if audaciously original. In one acoustic space he would declaim any of ninety stories, taking a minute to finish each one. Thus those with many words were necessarily read quickly; those with a few words slowly. In another room, beyond earshot of Cage, the pianist David Tudor, by that time a veteran Cage collaborator, was playing miscellaneous sections from his parts for Cage's Concert for Piano and Orchestra (1957-58), occasionally playing as well prerecorded tape from another Cage composition, *Fontana*

Mix (1958-59). As Cage wrote at the time, "David Tudor was free to make any continuity of his choice. There was no rehearsal beforehand involving both the reading and the music, for in all my recent music there are parts but no score."

[...]

The acoustic innovation is the one-minute story, declaimed at varying speeds reflective of the stories' lengths, in sum redeeming the otherwise decadent form of the solo literary recital. *Indeterminacy* also represents Cage's comment on poetry and jazz, a complementary mixing of music and language that was popular in the 1950s. Always there is an elegance and wit that are uniquely Cagean, for even in print his stories display a distinctive prose. [...] He later used these texts, along with new ones composed within the same constraint, as his contribution to the Merce Cunningham piece *How to Pass, Kick, Fall, and Run* (1965), the dancers replacing David Tudor, so to speak. The paragraph-long story was a form, a constraint, that Cage mastered, much as he would later master the mesostic.

The texts for many of these stories may be found in Cage's first two books, *A Year from Monday* (1967) and *Silence* (1961). In the latter they appear not only in the chapter marked "Indeterminacy" but scattered throughout its pages, as Cage put it, "playing the function that odd bits of information play at the ends of columns in a small-town newspaper."

[...]

One key to Cage's esthetic is the absence of hierarchy. Just as no story in *Indeterminacy* is necessarily more important than any other, so none is necessarily a beginning of the piece and none necessarily an end; they resemble slips of paper that are picked at random from a bowl until the bowl is empty. [...]

Richard Kostelanetz, 1992

Kostelanetz is the author of *Conversations with Cage* (Limelight, 1989), and editor of *John Cage* (1970; DaCapo, 1991), *John Cage: Writer* (Limelight, 1993), and *Writings about John Cage* (University of Michigan Press, 1993). He is also a composer and media artist.

Program Three, Saturday, June 5, 1993
Libbey Bowl, 4:30pm

The Los Angeles Philharmonic New Music Group

John Adams, conductor

Stephanie Vlahos, mezzo-soprano

Jonathan Mack, tenor

David Kress, baritone

Carmella Jones, mezzo-soprano

Mallory Walker, tenor

Michael Gallup, bass baritone

Silvestre Revueltas
(1899-1940)

Homenaje a García Lorca (1936)

Baile

Duelo

Son

John Adams
(b. 1947)

Chamber Symphony (1993)

Mongrel Airs

Aria with Walking Bass

Roadrunner

INTERMISSION

Dmitri Shostakovich
(1906-1975)

Jazz Suite No. 1 (1934)

Waltz

Polka

Foxtrot

Kurt Weill
(1900-1950)

Mahagonny Songspiel (1927)

Prologue

Off to Mahagonny

Alabama Song

Life in Mahagonny

Vivace

If you had five bucks a day

Vivace assai

Benares Song

Sostenuto: Chorale

God in Mahagonny

Revolution in Mahagonny

Finale: People only dream of Mahagonny

Preview Talk: Ara Guzelimian 3:30 pm Tennis Courts, Libbey Park
Mr. Guzelimian is the Artistic Director of the Los Angeles Philharmonic and Consulting
Artistic Administrator of the Ojai Festivals.
Preview talk underwritten by Frederick Lamb.

Grant Gershon: Musical preparation and assistant to Mr. Adams

John Adams' Chamber Symphony is sponsored by the Shanbrom family in honor of Henri Temianka

Silvestre Revueltas: *Homenaje a García Lorca*

In his brief career as a composer, Silvestre Revueltas (1899-1940) zealously devoted his creative energies to the musical evocation of his native Mexico, reflecting not so much the pre-Columbian past as the music of village plazas. In *Homenaje a García Lorca* (1936) Revueltas honored the memory of the great poet who had just become an early victim of the civil war then beginning to engulf Spain. Though intensely Spanish, García Lorca's poetry has inspired many musicians,

Shostakovich, Poulenc, Chávez, and Crumb among the more prominent. In Revueltas' case he chose to offer homage by celebrating his own culture by analogy with the poetry he had come to love rather than by its quotation.

While vaguely reminiscent of the Latinisms of Darius Milhaud, this music avoids all trivializing slickness, nor does it patronize its folkloric inspiration with coy sentimentality. The style is blunt, its scoring rich in contrast, rawboned dissonance (tunes often proceed in parallel sevenths), and characteristic Mexican ges-

tures (such as solo trumpet figures, parallel melodic thirds, and the use of indigenous accompaniment instruments), all of which coalesces to create an affectionate account of folk culture that neither ignores its banality nor denies its charm.

In “Baile” (Dance) a piercing trumpet recitative frames lively tunes that dance with an obbligato tuba. “Duelo” (Mourning) follows with lamenting trumpet, continued in the central section by other brass solos in what in effect is an instrumental *saeta*. An effusive “Son” (a term for various regional dances that often vacillate metrically between 6/8 and 3/4) dissipates any lingering grief in a sardonic blast whose stylized rhythms are indebted only distantly to Stravinsky’s example.

Wallace Rave

Text reprinted by courtesy of Summit Records, from the recording (DCD 122).

John Adams: *Chamber Symphony*

The Chamber Symphony, written between September and December of 1992, was commissioned by the Gerbode Foundation of San Francisco for the San Francisco Contemporary Chamber Players, who gave the American premiere on April 12. The world premiere performance was given in The Hague, Holland by the Schoenberg Ensemble in January of 1993.

Written for 15 instruments and lasting 22 minutes, the Chamber Symphony bears a superficially suspicious resemblance to its eponymous predecessor, the Opus 9 of Arnold Schoenberg. The choice of instruments is roughly the same as Schoenberg’s, although mine includes parts for synthesizer, percussion (a trap set), trumpet, and trombone. However, whereas the Schoenberg symphony is in one uninterrupted structure, mine is broken into three discrete movements, “Mongrel Airs”, “Aria with Walking Bass”, and “Roadrunner”. The titles give a hint of the general ambience of the music.

I originally set out to write a children’s piece, and my intentions were to sample the voices of children and work them into a fabric of acoustic and electronic instruments. But before I began that project I had another one of those strange interludes that often lead to a new piece. This one involved a brief moment of what Melville called “the shock of recognition”: I was sitting in my studio, studying the score to Schoenberg’s Chamber Symphony, and as I was doing so I



Henri Temianka

(November 19, 1906–November 7, 1992)

Henri Temianka, an accomplished violinist, educator, conductor, and founder of the Pagamini String Quartet and the California Chamber Symphony, was for over five decades at the heart of the musical and literary scenes in Los Angeles. The Shanbrom family is proud to sponsor today’s performance of the *Chamber Symphony* by John Adams in honor of Maestro Temianka.

became aware that my seven-year-old son Sam was in the adjacent room watching cartoons (good cartoons, old ones from the ‘50s). The hyperactive, insistently aggressive, and acrobatic scores for the cartoons mixed in my head with the Schoenberg music, itself hyperactive, acrobatic, and not a little aggressive, and I realized suddenly how much these two traditions had in common.

For a long time my music has been conceived for large forces and has involved broad brush strokes on big canvases. These works have been either symphonic or operatic, and even the ones for smaller forces like *Phrygian Gates*, *Shaker Loops*, or *Grand Pianola Music* have essentially been studies in the acoustical power of massed sonorities. Chamber music, with its inherently polyphonic and democratic sharing of roles, was always difficult for me to compose. But the Schoenberg work provided a key to unlock that door, and it did so by suggesting a format in which the weight and mass of a symphonic work could be married to the transparency and mobility of a chamber work. The tradition

of American cartoon music—and I freely acknowledge that I am only one of a host of people scrambling to jump on that particular bandwagon—also suggested a further model for a music that was at once flamboyantly virtuosic and polyphonic. There were several other models from earlier in the century, most of which I’ve come to know as a performer, which also served as suggestive: Milhaud’s *La Creation du Monde*, Stravinsky’s *Octet* and *L’Histoire du Soldat*, and Hindemith’s marvelous *Kleine Kammermusik*, a little known masterpiece for woodwind quintet that predates Ren and Stimpy by nearly sixty years.

Despite all the good humor, my Chamber Symphony turned out to be shockingly difficult to play. Unlike *Phrygian Gates* or *Pianola*, with their fundamentally diatonic palettes, this new piece, in what I suppose could be termed my post-Klinghoffer language, is linear and chromatic. Instruments are asked to negotiate unreasonably difficult passages and alarmingly fast tempi, often to the inexorable click of the trap set. But therein, I suppose, lies the perverse charm of the piece. (“Discipline et punire” was the original title of the first movement, before I decided on “Mongrel Airs” to honor a British critic who complained that my music lacked breeding.)

The Chamber Symphony is dedicated to Sam, who is still reserving judgment on it.

John Adams, Berkeley, May 1993

Dmitri Shostakovich: *Jazz Suite No. 1*

In his student years Shostakovich, with his insatiable musical curiosity, frequented concerts of visiting jazz musicians and reported his delight at a jazz band that accompanied a “negro-opera” in 1925. However, jazz filtered through to the Soviet Union from the West selectively: it was regarded with suspicion and hostility in certain quarters as a residue of bourgeois culture and decadence. In 1930 Shostakovich made the acquaintance of the most famous and popular Soviet “jazz” musician, Leonid Utyosov, and his orchestra “Tea Jazz” in Odessa. This orchestra played a mixed bag of music, much of which it would be fairer to describe as popular light music than jazz. Shostakovich was most favorably impressed by Utyosov, regarding him as the greatest living artist in the Soviet Union.

In 1931, at the invitation of Utyosov and Isaac Dunaevsky, the writer of popular songs and marches, Shostakovich wrote the music for a theatrical entertainment (or vaudeville) entitled *Hypothetically Murdered*. The show was an outrageous mixture of tongue-in-cheek satire and topical propaganda and, not surprisingly, it closed soon after a scandalous reception. Shostakovich’s score was a mixture of sparking mischief and biting parody. As in his cinema music, he used this work as a laboratory for experiment and the working out of musical ideas for his more “serious” composition. But he steered away from an attempt to include jazz in his work.

In 1934, however, he did make a conscious attempt to write in a jazz idiom. He agreed to participate in a jazz commission whose declared aim was to raise the level of Soviet jazz from popular “café” music to music with a professional status. A competition was organized in Leningrad and, to encourage others, Shostakovich wrote his three-movement *Jazz Suite No. 1*. This was followed in 1938 by his *Second Jazz Suite*, written at the request of the newly formed State Orchestra for Jazz and its conductor Victor Knushvitsky. Both suites reveal Shostakovich’s brilliance and wit in orchestration, though the music hardly corresponds to the accepted understanding of jazz. Rather, the composer utilizes a light-music idiom which he used extensively in his film and theater music. The Waltz, Polka, and Foxtrot of the *First Suite* reflect the exuberance and decadence of the 1920s.

Elisabeth Wilson

Text excerpted by courtesy of London, from the recording of *Shostakovich Jazz Music* (433 702-2).

Kurt Weill: *Mahagonny Songspiel*

When Kurt Weill and Bertolt Brecht first collaborated together in March 1927 they began by discussing a projected three-act opera to be called *Aufstieg und Fall der Stadt Mahagonny* (Rise and Fall of the City of Mahagonny), which was to be based on the *Mahagonny-Gesänge*, that Brecht had published in the fourth section of his *Taschenpostille* of 1926 (republished as the *Hauspostille* in 1927). Instead of proceeding directly to the opera project, Weill and Brecht first created, in May of that year, the *Mahagonny Songspiel*, a brief cantata which would

serve as a “style study” for the larger work. (The opera itself was another two years in the making, and was produced for the first time on March 19, 1930 in Leipzig). The *Mahagonny Songspiel* was first performed on July 18, 1927 at the Deutsches Kammermusikfest (German Chamber Music Festival) in Baden-Baden, for which event it had in fact been commissioned. A note in the program read:

In his more recent works Weill has been moving in the same direction as other artists from all spheres who foretell the extinction of the bourgeois forms of art. The modest epic piece *Mahagonny* merely draws conclusions from the irreversible breakdown of the existing social order. Already [Weill] is appealing to a naive audience which simply wants a bit of fun in the theater.

The cast included Weill’s wife, Lotte Lenya; the production was staged by Brecht himself and Walter Brüggmann, with special projections by Casper Neher; Ernst Mehlich conducted.

The *Mahagonny Songspiel* is laid out in three sections. Part I is a Prologue, outlining the Utopian dream of Mahagonny, where “the air is clean and fresh/They’ve booze and poker tables there/Good whores and good horseflesh.” Those lines appear in the first of the two songs in the Prologue, “Off to Mahagonny”, sung by the four male singers. Next the two women sing the celebrated “Alabama Song”, which in this original version has an intriguing canonic ending that Weill subsequently simplified for use in the opera. Part II, “Life in Mahagonny”, comprises three songs, each prefaced by a brief orchestral interlude. Here disillusionment is expressed in “Five Bucks a Day” and the “Benares Song,” both sung by the four men, and in “God in Mahagonny,” sung by all six vocalists. Part III, “Revolution in Mahagonny,” in which all six singers again participate, is the very brief Finale: “People only dream of Mahagonny/Because the world is so rotten/.../But Mahagonny does not exist/.../For Mahagonny is only a made-up word.”

Notes excerpted from the VoxBox2 recording, “The Berlin Project: Kurt Weill, Max von Schillings, Franz Schreker” (CDX 5043), courtesy of Vox Music Group

Los Angeles Philharmonic New Music Group Roster

Musicians taking part in today’s concert:

Flute/Piccolo:

Diane Alancraig*

Oboe:

Leslie Reed*

Clarinet:

David Howard

Stephen Piazza*

Bassoon:

Norbert Nielubowski*

Alan Savedoff*

Saxophone:

Jeffery Benedict*

Amy Fortune*

John Bambridge*

Horn:

Carol Drake

Trumpet:

Boyde Hood

Marissa Benedict*

Trombone:

Loren Marseteller*

Tuba:

Norman Pierson*

Percussion:

Mitchell Peters

Raynor Carroll

Scott Higgins*

Keyboards:

Grant Gershon*

Banjo/Ukelele:

Paul Viapiano*

Violin:

Elizabeth Baker

Lyndon Johnston Taylor

Viola:

Evan N. Wilson

Cello:

Barry Gold

Bass:

Dennis Trembly

Roy Tanabe is Personnel Manager of the Los Angeles Philharmonic New Music Group

*Guest Artist

Mahagonny Sonspiel

text by Bertolt Brecht, translation by Michael Feingold

Teil I: Prolog

Nr. 1: Auf nach Mahagonny

Auf nach Mahagonny!
Die Luft ist kühl und frisch
Dort gibt es Pferd- und Weiberfleisch
Whisky und Pokertisch.
Schöner, grüner
Mond von Alabama
Leuchte uns!
Denn wir haben heute hier
Unterm Hemde Geldpapier
Für ein grosses Lachen
Deines grossen, dummen Munds.

Auf nach Mahagonny!
Der Ostwind, der geht schon
Dort gibt es frischen Fleischsalat
Und keine Direktion.
Schöner, grüner
Mond von Alabama
Leuchte uns!
Denn wir haben heute hier
Unterm Hemde Geldpapier
Für ein grosses Lachen
Deines grossen, dummen Munds.

Auf nach Mahagonny!
Das Schiff wird losgeseilt
Die Luft ist kühl und frisch
Die Zi-zi-zi-zivilis
Die wird uns dort geheilt.
Schöner, grüner
Mond von Alabama
Leuchte uns!
Denn wir haben heute hier
Unterm Hemde Geldpapier
Für ein grosses Lachen
Deines grossen, dummen Munds.

Nr. 2: Alabama Song

Oh, show us the way to the next whisky-bar!
Oh, don't ask why; oh, don't ask why!
For we must find the next whisky-bar
For if we don't find the next whisky-bar
I tell you we must die!
Oh, moon of Alabama
We now must say good-bye
We've lost our good old mamma
And must have whisky
Oh, you know why.

Oh, show us the way to the next little dollar!
Oh, don't ask why; oh, don't ask why!
For we must find the next little dollar
For if we don't find the next little dollar
I tell you we must die!
Oh, moon of Alabama
We now must say good-bye
We've lost our good old mamma
And must have dollars
(And must have whisky)
Oh, you know why.

Part I: Prologue

No. 1: Off to Mahagonny

Off to Mahagonny!
The air is clean and fresh
They've booze and poker tables there
Good whores and good horseflesh.
Green and glowing
Moon of Alabama
Light the way!
Tucked into our shirts today
We've the dollar bills to pay
For a great big grin
Upon your big and stupid mouth!

Off to Mahagonny!
The wind is blowing free
Fresh meat for sale on every street
And no bureaucracy.
Green and glowing
Moon of Alabama
Light the way!
Tucked into our shirts today
We've the dollar bills to pay
For a great big grin
Upon your big and stupid mouth!

Off to Mahagonny!
The boat will sail at dawn
The air is clean and fresh
Our civ-civ-civ'lization
Will soon be gone-gone-gone.
Green and glowing
Moon of Alabama
Light the way!
Tucked into our shirts today
We've the dollar bills to pay
For a great big grin
Upon your big and stupid mouth!

No. 2: Alabama Song

Oh, show us the way to the next whisky-bar!
Oh, don't ask why; oh, don't ask why!
For we must find the next whisky-bar
For if we don't find the next whisky-bar
I tell you we must die!
Oh, moon of Alabama
We now must say good-bye
We've lost our good old mamma
And must have whisky
Oh, you know why.

Oh, show us the way to the next little dollar!
Oh, don't ask why; oh, don't ask why!
For we must find the next little dollar
For if we don't find the next little dollar
I tell you we must die!
Oh, moon of Alabama
We now must say good-bye
We've lost our good old mamma
And must have dollars
(And must have whisky)
Oh, you know why.

Teil II: Das Leben in Mahagonny

Nr. 3a: Vivace (Orchester)

Nr. 3: Wer in Mahagonny blieb

Wer in Mahagonny blieb
Brauchte jeden Tag fünf Dollar
Und wenn er's besonders trieb
Brauchte er vielleicht noch extra.
Aber damals sassen alle
In Mahagonnys Poker-Drinksalon.
Sie verloren in jedem Falle
Doch sie hatten was davon.

Auf der See
Und am Land
Werden allen Leuten ihre Häute abgezogen

Darum sitzen alle Leute
Und verkaufen ihre Häute
Denn die Häute werden jederzeit mit Dollars
aufgewogen.

Wer in Mahagonny blieb
Brauchte jeden Tag fünf Dollar
Und wenn er's besonders trieb
Brauchte er vielleicht noch extra.
Aber damals sassen alle
In Mahagonnys Poker-Drinksalon.
Sie verloren in jedem Falle
Doch sie hatten was davon.

Auf der See
Und am Land
Siehet man die vielen Gottesmühlen langsam mahlen

Und dann sitzen viele Leute
Und verkaufen viele Häute
Denn sie woll'n so gern bar leben und so ungern
bar bezahlen.

Wer in seinem Kober bleibt
Bruacht nicht jeden Tag fünf Dollar
Und falls er nicht unbeweibt
Braucht er auch vielleicht nicht extra.
Aber heute sitzen alle
In des lieben Gottes billigem Salon.
Sie gewinnen in jedem Falle
Doch sie haben nichts davon.

Nr. 4a: Vivace assai (Orchester)

Nr. 4: Benares Song

There is no whisky in this town
There is no bar to sit us down
Oh!
Where is the telephone?
Oh!
Is there no telephone?
Oh, Sir, God damn me:
No!
Oh!
Let's go to Benares
Where the sun is shining.
Let's go to Benares!
Johnnie, let us go.
(Where the sun is shining)
There is no money in this land.
There is no boy with whom to shake hands.
Oh!
Where is the telephone?

Part II: Life in Mahagonny

No. 3a: Vivace (Orchestra)

No. 3: If you had five bucks a day

If you had five bucks a day
You could stay in Mahagonny
But a guy who liked to play
Needed lots of extra money.
Guys would sit and look for action
In Mahagonny's bar and gambling room.
Never got them no satisfaction
But they all felt satisfied.

On the sea
And on land
People sell their skin because their needs are
so intense
There's a big demand for skin
But these poor bastards never win
Because they sell their hide so cheap
And then buy.

If you had five bucks a day
You could stay in Mahagonny
But a guy who liked to play
Needed lots of extra money.
Guys would sit and look for action
In Mahagonny's bar and gambling room.
Never got them no satisfaction
But they all felt satisfied.

On the sea
And on land
You can see the many mills of God are
grinding slowly
Lots of people have no pride
To pay their way they sell their hide
Because they'd rather show off their bones
Than pay cash and hide those bare bones.

You don't need five bucks a day
Living in your little boxes
If you'd rather work than play
Then you don't need all the extras.
There are those who get their action
In God's suburban furnished living room.
And they all call it satisfaction
But they don't feel satisfied.

No. 4: Vivace assai (Orchestra)

No. 4: Benares Song

There is no whisky in this town
There is no bar to sit us down
Oh!
Where is the telephone?
Oh!
Is there no telephone?
Oh, Sir, God damn me:
No!
Oh!
Let's go to Benares
Where the sun is shining.
Let's go to Benares!
Johnnie, let us go.
(Where the sun is shining)
There is no money in this land.
There is no boy with whom to shake hands.
Oh!
Where is the telephone?

Oh!
 Is there no telephone?
 Oh, Sir, God damn me:
 No!
 Oh!
 Let's go to Benares
 Where the sun is shining.
 Let's go to Benares!
 Johnnie, let us go.
 (Where the sun is shining)

There is not much fun on this star
 There is no door that is ajar
 Oh!
 Where is the telephone?
 Oh!
 Is there no telephone?
 Oh, Sir, God damn me:
 No!
 Oh!
 Worst of all, Benares
 Is said to have perished in an earthquake!
 Oh! my good Benares!
 Oh! where shall we go?
 Worst of all, Benares
 Is said to have been punished in an earthquake!

Oh! my good Benares!
 Oh! where shall we go?

Nr. 5a: Sostenuto: Choral (Orchester)

Nr. 5: Gott in Mahagonny

An einem grauen Vormittag
 Mitten im Whisky
 Kam Gott nach Mahagonny
 Mitten im Whisky
 Bemerkten wir Gott in Mahagonny.

Sauft ihr wie die Schwämme
 Meinen guten Weizen Jahr für Jahr?
 Keiner hat erwartet, dass ich käme;
 Wenn ich komme jetzt, ist alles gar?
 Ansahen sich die Männer von Mahagonny.
 Ja, sagten die Männer von Mahagonny.

An einem grauen Vormittag
 Mitten im Whisky
 Kam Gott nach Mahagonny
 Mitten im Whisky
 Bemerkten wir Gott in Mahagonny.

Lachtet ihr am Freitag abend?
 Mary Weeman sah ich ganz von fern
 Wie 'nen Stockfisch stumm im Salzsee schwimmen
 Die wird nicht mehr trocken, meine Herren.
 Ansahen sich die Männer von Mahagonny.
 Ja, sagten die Männer von Mahagonny.

An einem grauen Vormittag
 Mitten im Whisky
 Kam Gott nach Mahagonny.
 Mitten im Whisky
 Bemerkten wir Gott in Mahagonny.

Oh!
 Is there no telephone?
 Oh, Sir, God damn me:
 No!
 Oh!
 Let's go to Benares
 Where the sun is shining.
 Let's go to Benares!
 Johnnie, let us go.
 (Where the sun is shining)

There is not much fun on this star
 There is no door that is ajar
 Oh!
 Where is the telephone?
 Oh!
 Is there no telephone?
 Oh, Sir, God damn me:
 No!
 Oh!
 Worst of all, Benares
 Is said to have perished in an earthquake!
 Oh! my good Benares!
 Oh! where shall we go?
 Worst of all, Benares
 Is said to have been punished in an earthquake!
 Oh! my good Benares!
 Oh! where shall we go?

No. 5a: Sostenuto: Chorale (Orchestra)

No. 5: God in Mahagonny

One morning when the sky was gray
 Feeling our whisky
 God came to Mahagonny
 Feeling our whisky
 We saw God had come to Mahagonny.

Must you drink like sponges
 All my precious grain from year to year?
 Did you think that I was never coming?
 Are you ready now that I am here?
 They thought the matter over in Mahagonny.
 Yes, answered the people of Mahagonny.

One morning when the sky was gray
 Feeling our whisky
 God came to Mahagonny
 Feeling our whisky
 We saw God had come to Mahagonny.

Where were you on Friday evening?
 I saw Mary Weeman in the lake
 Floating belly up like some dead codfish
 And she won't dry out, make no mistake!
 They thought the matter over in Mahagonny.
 Yes, answered the people of Mahagonny.

One morning when the sky was gray
 Feeling our whisky
 God came to Mahagonny.
 Feeling our whisky
 We saw God had come to Mahagonny.

Kennt ihr diese Patronen?
Schießt ihr meinen guten Missionar?
Soll ich wohl mit euch im Himmel wohnen
Sehen euer graues Säuerhaar?
Ansahen sich die Männer von Mahagonny.
Ja, sagten die Männer von Mahagonny.

An einem grauen Vormittag
Mitten im Whisky
Kam Gott nach Mahagonny.
Mitten im Whisky
Bemerkten wir Gott in Mahagonny.

Gehet alle zur Hölle!
Steckt jetzt die Virginien in den Sack!
Marsch mit euch in meine Hölle, Burschen!
In die schwarze Hölle mit euch Pack!
Ansahen sich die Männer von Mahagonny.
Ja, sagten die Männer von Mahagonny.

An einem grauen Vormittag
Mitten im Whisky
Kommst du nach Mahagonny.
Mitten im Whisky
Fängst an du in Mahagonny!
Rühre keiner den Fuss jetzt!
Jedermann streikt! An den Haaren
Kannst du uns nicht in die Hölle ziehen.

Weil wir immer in der Hölle waren.
Ansahen Gott die Männer von Mahagonny!
Nein, sagten die Männer von Mahagonny!
Ansahen sich die Männer von Mahagonny.
Nein, sagten die Männer von Mahagonny!

Teil III: Revolution in Mahagonny
Nr. 6: Finale: Aber dieses ganze Mahagonny

Aber dieses ganze Mahagonny
Ist nur, weil alles so schlecht ist
Weil keine Ruhe herrscht
Und keine Eintracht
Und weil es nichts gibt
Woran man sich halten kann.
Denn Mahagonny das gibt es nicht.
Denn Mahagonny das ist kein Ort.
Denn Mahagonny ist nur ein erfundenes Wort.

Does this gun look familiar?
Would you shoot a man who served me well?
Do I have to live with you in Heaven,
With your dirty hair and drunken smell?
They thought the matter over in Mahagonny.
Yes, answered the people of Mahagonny.

One morning when the sky was gray
Feeling our whisky
God came to Mahagonny.
Feeling our whisky
We saw God had come to Mahagonny.

You can all go to Hell now!
Grab a pack of cigarettes and go!
Down to my inferno on the double!
Soon you'll all be burning there below!
They thought the matter over in Mahagonny.
Yes, answered the people of Mahagonny.

One morning when the sky was gray
Feeling our whisky
You come to Mahagonny.
Feeling your whisky
Make trouble in Mahagonny!
Well, we won't move a muscle!
We call a strike!
If you make us leave, you can't send us
to Hell forever.
Can't you tell we are in Hell already?
They thought about God in Mahagonny!
No, replied the people of Mahagonny!
They thought the matter over in Mahagonny
No, replied the people of Mahagonny!

Part III: Revolution in Mahagonny
No. 6: Finale: People only dream of Mahagonny

People only dream of Mahagonny
Because the world is so rotten
There is no peace in us
And no compassion
And there is nothing
A man can depend upon.
For Mahagonny does not exist.
For Mahagonny never occurred.
For Mahagonny is only a made-up word.

Mahagonny Songspiel
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Program Four, Saturday, June 5, 1993

Libbey Bowl, 9:00pm

Ojai Festival Percussion Ensemble

Grant Gershon	Mitchell Peters
Raynor Carroll	Scott Higgins
Erik Forrester	Mark Zimoski
John Magnussen	Kathy Dayak

John Adams, conductor

Javier Alvarez, maracas

Gloria Cheng, piano

Javier Alvarez
(b. 1956)

John Cage
(1912-1992)

Javier Alvarez

Steve Reich
(b. 1936)

Temazcal for solo maracas and tape (1984)
Mr. Alvarez

First Construction in Metal (1939)

Papolutl for solo piano and tape (1987)
Ms. Cheng

Music for Mallet Instruments, Voices, and Organ (1973)
Susan Judy, soprano
Gloria Prosper, soprano
Kerry Walsh, mezzo-soprano

Preview Talk: William Kraft 8:00 pm

Tennis Courts, Libbey Park

Mr. Kraft is a professor of composition at the University of California, Santa Barbara.

Grant Gershon: Musical preparation and assistant to Mr. Adams
S Y 99 Synthesizer provided by the Yamaha Corporation of America

Javier Alvarez: *Temazcal* for solo maracas and tape

The title of this work is taken from the Nahuatl or ancient Aztec word meaning literally "water that burns". The material throughout *Temazcal* is drawn from traditional rhythmic patterns found in most Latin American musics, particularly those from the Caribbean region, southeastern Mexico, Cuba, Central America, and the flatlands of Colombia and Venezuela. I imagined a piece where the player would have to master these patterns and combine them with great virtuosity to construct larger and complex rhythmic structures which could then be juxtaposed and set against similar passages on tape, creating a dense polyrhythmic web. This would eventually disintegrate, clearing the way for a traditional accompanimental style of playing in a sound world reminiscent of the maracas' more usual environment.

The sound sources on tape include harp, folk guitar, and double bass pizzicati for the tape's attacks, the transformation of bamboo rods being struck together

for the rhythmic passages, and rattling sounds created with the maracas themselves for other gestures. The tape was realized at the Electronic Music Studio at the Royal College of Music during the last months of 1983.

The piece is dedicated to Luis Julio Toro, who first performed it at the EMAS series in London in January 1984. Since receiving an honorable mention at the 1985 Bourges Electro-Acoustic Music Festival, *Temazcal* has been widely performed by a number of percussionists around the world.

Javier Alvarez

John Cage: *First Construction in Metal*

I had in mind when I chose the sounds for *Construction in Metal* that they should be sixteen for each player. The number sixteen was also that of the number of measures of four-four in each unit of the rhythmic structure. In the case of the structure this number was divided four, three, two, three, four; in the case of the materials the gamuts of sixteen sounds

were divided into four groups of four. The plan, as preconceived, was to use four of the sounds in the first sixteen measures, introducing in each succeeding structural unit four more until the exposition involving all sixteen and lasting through the first four units was completed. The subsequent parts, three, two, three, four, were composed as develop-

ment of this initial situation. In actuality this simple plan was not realized, although it was only recently that I became fully aware that it was not. I had known all along that one of the players used three Japanese temple gongs rather than four, but the fact that only three of these relatively rare instruments were then available to me, together with the

FIRST CONSTRUCTION (IN METAL)

♩ = 96 (MODERATELY FAST)

JOHN CAGE

THUNDERSHEET

ORCHESTRAL BELLS (METAL BEATERS)

[A] THUNDERSHEET

ORCHESTRAL BELLS (HARD RUBBER BEATERS)

[B] THUNDERSHEET

ORCHESTRAL BELLS (METAL BEATERS)

[C] THUNDERSHEET

[D] A LITTLE FASTER

HARD RUBBER BEATERS

[E]

[F] SLOWLY SOON

DECEASEDLY SLOW

INCREASE MPV. SLIGHTLY

SUDDENLY AS FAST AS AT D

[G] THUNDERSHEET

ORCHESTRAL BELLS (METAL BEATERS)

[H]

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attachment I felt toward their sound, had convinced me of the rightness of this change in number. More serious, however, it seems to me now, was the effect of beaters: playing cowbells first with rubber and then with metal multiplied by two the number of sounds actually used. Sirenlike piano trills which sound as one were counted as two. Various other deviations from the original plan could be discovered on analysis: for instance, the addition of metal thundersheets for background noise bringing the number sixteen, for those players who enjoyed it, to seventeen. One might conclude that in composing *Construction in Metal* the organization of sounds was imperfectly realized. Or he might conclude that the composer had not actually listened to the sounds he used.

John Cage, 1958

Text excerpted from "Composition as Process", *Silence* (Wesleyan University Press, 1961; M.I.T. Press 1966/1970), and reprinted by courtesy of University Press of New England.

Javier Alvarez: *Papalotl* for solo piano and tape

Papalotl is concerned with rhythm, but rhythm understood as a force of motion, as in dance, the world from which the piece takes its spirit. Specifically, *Papalotl* is constructed by means of nearly 200 rhythmic patterns which are combined to construct the larger phrases and sections. The determining process however is a constant rhythmic modulation throughout its duration which constantly shifts the musical punctuation and accents. The percussive piano part partakes in the process but is ruthlessly juxtaposed against the tape part. Thus the pianist is required to synchronize exactly with the tape in order to create the relentless toccata-like polyrhythmic "feel" that characterizes the piece.

The sounds on tape mostly come from sounds produced in the inside of the piano, but were processed on a (now legendary) Fairlight computer to create a sort of "gigantic piano" with which the "live" piano interacts. While the tape part takes care of the fundamental sonorities, the piano touches upon the higher partials of the spectrum.

The work was composed at the Electroacoustic music studios at the City University in London and was first per-

formed by Philip Mead at the South Bank Electric Weekend in 1987. The work won the 1987 CIME prize (International Confederation of Electroacoustic Music) in France, as well as the First Mention at the Prix Ars Electronica in Austria in 1988. More recently it was awarded the "Euphonie d'Or" at the 1992 Bourges International Festival.

Javier Alvarez

Steve Reich: *Music for Mallet Instruments, Voices, and Organ*

In 1973 I began work on a piece that grew very spontaneously from one marimba pattern to many patterns played by other mallet instruments. While working out the marimba patterns, I found myself simultaneously singing long held tones.

The piece deals with two simultaneous and interrelated musical processes. The first is the building-up, beat by beat, of a duplicate of a pre-existing repeating marimba or glockenspiel pattern, with the duplicate being one or more beats out of phase with the original. This triggers the second process of augmenting or lengthening the repeating chord cadences in the women's voices and organ. The first process of rhythmic construction in the marimbas and glockenspiels has the effect of creating more fast-moving activity, which then triggers the voices and organ into doubling, quadrupling, and further elongating the duration of the notes they sing and play.

When the marimbas and glockenspiels have built up to maximum activity, causing the voices and organ to elongate to maximum length and slowness, a third woman's voice doubles some of the short melodic patterns resulting from the interlocking of the four marimba players; this third voice precisely imitates the sound of the four marimbas (exactly as happens in my earlier work, *Drumming*).

The piece is in four sections marked off by changes in key and meter. The first is in F Dorian 3/4, the second in A-flat Dorian 2/4, the third in B-flat minor 3/4, and the fourth is in D-flat 3/4. The duration is about 17 minutes.

Steve Reich

Program Five, Sunday, June 6, 1993
Libbey Bowl, 11:00am

Paul Crossley, piano

Maurice Ravel
(1875-1937)

Toru Takemitsu
(b. 1930)

John Adams
(b. 1947)

Claude Debussy
(1862-1918)

Pavane pour une infante défunte (1899)

Rain Tree Sketch (1983)

Les yeux clos II (1989)

Phrygian Gates (1978)

INTERMISSION

Preludes, Book I (1910)

Danseuses de Delphes

Voiles

La vent dans la plaine

Les sons et les parfums tournent dans l'air du soir

Les collines d'Anacapri

Des pas sur la neige

Ce qu'a vu le vent d'Ouest

La fille aux cheveux de lin

La sérénade interrompue

La cathédrale engloutie

La danse de Puck

Minstrels

<p><i>Preview Talk: Charles McDermott 10:00 am Tennis Courts, Libbey Park</i> <i>Mr. McDermott is Chair of the Ojai Festivals Music Committee and faculty member at Westmont College. Preview talk underwritten by Esperia Foundation</i></p>

Maurice Ravel: *Pavane pour une infante défunte*

Ravel composed his *Pavane pour une infante défunte* (Pavane for a Dead Princess) in 1899 and dedicated it to one of his earliest supporters, the Princesse Edmond de Polignac (1865-1943). Born as Winnaretta Singer, of the American sewing-machine family, the princess presided over one of the most prestigious salons of Paris during the first decades of the century.

The Pavane was first performed on May 5, 1902 by Ricardo Viñes (1876-1943), one of Ravel's closest friends and among the most notable interpreters of his music. Though the piece was the first of his works to gain wide popularity, Ravel himself came to regard it with increasing disdain, claiming that it showed too clearly the influence of Chabrier and that the form was unsatisfactory. The pavane, a 16th- and 17th-century court dance, is a stately, processional dance with a basic step pattern of two single and a double step forward and two single and a double step backward.

Ravel orchestrated his *Pavane* in 1910. The work in both its original and orchestrated form has remained one of Ravel's best loved compositions.

Toru Takemitsu: *Rain Tree Sketch*

Rain Tree Sketch was written as a personal gift for Maurice Fleuret at the occasion of his fiftieth birthday in 1983. The piece is a short musical sketch of the impression after reading Kenzaburo Oe's famous novel *Atama-no-ii-Ameno-Ki*, from which I quote the following excerpt:

It has been named the "rain tree" for its abundant foliage continues to let fall rain drops collected from last night's shower until well after the following midday. Its hundreds of thousands of tiny leaves—finger-like—store up moisture while other trees dry up at once. What an ingenious tree, isn't it?

Toru Takemitsu

Toru Takemitsu: *Les yeux clos II*

The inspiration for this piece came from my reaction to a series of paintings enti-

tled "Les yeux clos" by the French artist Odilon Redon. But rather than saying that the music conveys my reaction to the paintings, I prefer to say it is a study in the color variation the painter uses on his canvas.

Odilon produced "Les yeux clos" in, I think, three pieces, two of which are lithographs in black and white. The other one is a painting in color. My composition is greatly influenced by the process by which the monochromatic shifts to the polychromatic in these paintings.

Les yeux clos II for piano was commissioned by Peter Serkin, who gave the premiere in New York on 11 November 1989.

Toru Takemitsu

John Adams: *Phrygian Gates*

Phrygian Gates is a broad, monolithic arch roughly 24 minutes long which is built upon a plan that resembles the classic "tour" of the twelve keys. This particular voyage, however, takes a somewhat different route due to the exclusively modal nature of the writing. All the music is sounded in either the Lydian or the Phrygian mode and the tonal scheme is such that each of seven different pitches functions first as a Lydian, then as a Phrygian root. The sequence of roots travels by perfect fifths half the distance of the full circle: A-E-B-F-C-Ab-Eb. Since each of these seven roots has both a Lydian and a Phrygian embodiment, there are a total of 14 sections with the modal oscillation among them providing the structural framework for the music.

The two modes of course have strongly opposed effects, and this duality or union of opposites is largely responsible for the music's expressive content. The Lydian mode with its light, sensual, resonant personality is played off against the more volatile, unstable, but often heroic qualities of the Phrygian.

Given the key scheme and the idea of alternating modes, the challenge in composing was to shape a meaningful arch out of the many smaller parts. Each of the 14 smaller sections would have its own special qualities: a different figuration, a new register, a quickening or relaxing of the pulse, a change of amplitude, etc., in some cases, as with *Shaker Loops*, one section would differ from its predecessor by the manner in which the performer physically produced the sound (cf. the Chopin

Preludes). The "gates" of the title would be the moments of change, when some or even all of these elements were subject to transformation.

The obvious danger in an approach of this sort is that the result might strike the listener more as a patchwork construct than as a truly unified statement. Wanting to avoid this disparity, I worked on the piece always with the larger form in mind, one in which the really important change throughout the piece was indeed very gradual. In this sense the music falls into a simple four-movement plan that has as its subject the life history of the softly repeated Es which open the piece. As the music moves through the gates the quietly undulating quarter notes of the opening are gradually displaced by the stronger more aggressive sixteenths. The energy of smaller values increases until, somewhere in the tenth minute, it peaks on a grand crescendo of rapidly resounding chords.

This climactic point is followed by a second part which, at a pulse one third faster, eases the high energy of the preceding passage down into the slow third part: a dark calm C# Phrygian (subtitled "A System of Weights and Measures") in which the pulsation of the earlier music is now transformed into a quiet solemn tolling.

This slow tolling is ended abruptly by the appearance of the last section, itself an arc which ascends at high speed (metronome = 180) from the rumbling lower depths of the piano up to the "soft peak" some five-and-a-half octaves above and then down again in a final "ride out" which, although rapidly alternating modes, maintains its uninterrupted forward motion to the end.

Phrygian Gates was commissioned by Mack McCray and generously funded by a group of members of the Board of Trustees of the San Francisco Conservatory of Music. It was first performed by McCray on March 17, 1978 at Hellman Hall in San Francisco.

John Adams, June, 1980

Claude Debussy: *Preludes, Book 1*

Elusive, mysterious, intense, absorbed, remote—these are words I seem to come across most frequently when I read what others have said about the music of Debussy. Yes, it is all those things—by turns—but much else besides. The savage parade of instincts that is "Ce qu'a vu le

vent d'Ouest", the heady, sunlit gaiety and cocksure cheekiness of "Les collines d'Anacapri", the knockabout comedy of "Minstrels". Even one perceived mood, melancholy, for instance, can be registered in such different ways—as the utter desolation and loneliness in "Des pas sur la neige", as something magnificent and sumptuous in "Hommage à Rameau". I know of no music which, from piece to piece, or even within the one piece, is more rich in unexpected departures. It utterly and absolutely refuses to be "pinned down". Miss one moment and it is gone forever (while the piece lasts), for it will not return. If you look through Debussy's scores one musical instruction occurs over and over again and much more frequently than any other: "sans rigueur", or unconstrained. And that leads me to suggest one word that does describe all Debussy's music: vagabond. Why? What is he doing, and how is he doing it? What is his music about? In his own words:

My foremost ambition, in music, is to produce something that represents as closely as possible life itself!

Those around me still insist on not understanding that I have never been able to live with the reality of things or people, hence this unconquerable need to escape from myself into adventures which appear inexplicable because I reveal in them a man whom they do not know and which is perhaps the best in me!

I love music passionately. And because I love it I try to free it from barren traditions that stifle it. It is a free art gushing forth, an open air art boundless as the elements, the wind, the sky, the sea—music is the expression of the movement of the waters, the play of curves described by the changing breezes.

[...]

Debussy's music is about "life"—his inner life. However vivid and suggestive his titles are, the pieces are not about "the reality of things or people"—these are but the settings and occasions, décors, for his own inner movements. And, those movements are as tremulous, fluid, and unpredictable as the wind and the waves. They must be subject to no given law but allowed to roam freely. From them he chooses, and fixes, moments of apprehension rendered with a fabulous precision

and refinement, and presents them as a succession which, finally, has the unity and coherence of his own unique sensibility.

It was Debussy's, and music's, great good fortune that his emergence as a composer coincided with the emergence of the modern grand piano. Nowhere could his ideal of music outlined above be more perfectly captured than on the supreme instrument of resonance and vibration, the instrument which, because of its pedals, enables complexes of sound to hang and swirl and mingle in the air.

Debussy's absolute genius for titles was tempered by his feeling that any title was already too defining, too suggestive, too evocative for a music specifically designed to be pure of all reference. He probably preferred the more abstract titles *Images* and *Preludes*, and in the case of the *Preludes* placed the titles after the music, and with a preceding "...", as if to suggest that these were only his afterthoughts (in most cases they were!) and of no more validity or relevance than our afterthoughts.

Four *Preludes* about "the play of curves described by changing breezes"—*"Danseuses de Delphes"*, the swirling robes of Delphic dancers captured on a frieze; *"Voiles"*, the veils of the American dancer, Loie Fuller, famous in the Paris of Debussy's time for her unconventional dancing (she performed in a whirl of shining veils, the scope of which she extended by manipulating sticks); and *"Le vent dans la plaine"* (Wind on the plain) and *"Les sons et les parfums tournent dans l'air du soir"* (Sounds and scents swirling in the evening air), which speak for themselves; *"Les collines d'Anacapri"* (The slopes of Anacapri), a cavalcade of Italianate gestures—snatches of wild tarantella and popular song; *"Des pas sur la neige"* (Footsteps in the snow), frozen desolation, sadness, and regret; *"Ce qu'a vu le vent d'Ouest"* (What the west wind saw), raw elemental fury; *"La fille aux cheveux de lin"* (The girl with the flaxen hair), innocence and grace; *"La sérénade interrompue"* (Interrupted serenade), sultry passion and its frustrations; *"La cathédrale engloutie"* (The submerged cathedral), a magnificent chant welling up from and subsiding into the depths; [...]; *"La danse de Puck"*, puckishness, mischief, of course; *"Minstrels"*, flat-footed comedy.

Paul Crossley, 1993

Program Six, Sunday, June 6, 1993
Lamb Auditorium Thacher School, 2:30pm

A Garland for John Cage

Joan La Barbara, voice
Gloria Cheng, piano

A Flower for voice and closed piano (1950)

Sonata VII from Sonatas and Interludes for prepared piano (1946-1948)

Eight Whiskus for solo voice (1984)
text derived from writings by Chris Mann

Sonata V

Sonata III

Sonata II

The Wonderful Widow of Eighteen Springs for voice and piano (1942)
text from *Finnegans Wake* by James Joyce

Nowth upon Nacht for voice and piano (1984)
text from *Finnegans Wake* by James Joyce

Mirakus² for solo voice (1985)
text derived from *Marcel Duchamp, Notes*, by Alexina S. Duchamp and Paul Matisse

Sonatas XIV and XV, "Gemini, after the work by Richard Lippold"

Songbooks for voice, Nos. 49, 52, and 67 (1970)
text for No. 49 from the *Journal* of Henry David Thoreau

Interlude I

Interlude III

Music for One for voice (1984)

Sonata VI

Sonata X

Interlude IV

Preview Talk: Laura Kuhn 1:30 pm Alumni Room, Lamb Auditorium/Thacher School
Ms. Kuhn is director of the John Cage Estate and Assistant Professor at Arizona State University. Preview talk underwritten by Don Anderson and Nita Whaley

Thoughts on Today's Program

John Cage is probably the best known and most misunderstood of all contemporary American composers. Many people have "heard of John Cage" or "heard about" his music but far too few have experienced it in depth and have instead allowed hearsay to suffice. It was my intention in choosing the vocal works for this concert to focus on particular aspects of Cage: the sense of wonder, the feeling for beauty in all its many forms, the love of theater, the fascination with words and sounds of all sorts from the lyrical and sublime through extremes of vocal tech-

nique and sonic dimension, singing through Cage as he did many times, writing through or reading through the texts of others, to explore, to learn to understand more fully.

The works you will hear today span some forty years of Cage's compositions and include texts from James Joyce, Australian poet Chris Mann, and artist Marcel Duchamp. The sound environments range from the intimately sensuous unfolding of "A Flower" to the banshee scream of "Nowth Upon Nacht", straddling the edges of reason. There are beautiful melodies as in "The Wonderful Widow of Eighteen Springs", wistful and

provocative texts as in “Eight Whiskus”, which Cage composed for me in 1984, dramatic gestures, abstract sound paintings as in “Music for One”, “extramusical” sounds like the pile driver which accompanies “Solo for Voice No. 67” from “Songbooks” and, of course, silence. Each of the songs has its own emotional and acoustical space.

John Cage’s father was an inventor, a fact that provides a key to understanding the openness of this composer’s mind and attitude toward life. He has revealed a world of new sounds: his invention of the “prepared piano” (putting nuts and bolts and felt pads between the piano strings to explore the wondrous “other” sounds this instrument can create), the amplifying of a table top. He has caused us to consider all sounds as music: the plucked tines of a cactus, the squeak of a chair, and in his focused windows of silence we listen with new attention to the world around us. In attempting to live his life as a model, Cage always tried to say “yes” that he might never miss an opportunity to experience the surprise of the new. He said on many occasions that he was ready for whatever was to come; I hope that you will enjoy what you are about to hear and are surprised and delighted by both the known and the new.

Joan La Barbara

John Cage: *Sonatas and Interludes*

Sonatas and Interludes climaxed a ten-year line of development in Cage’s music, a period when he was concerned with integrating pitched and nonpitched sounds into coherent musical structures based on durational rather than pitch patterns. In view of certain directions his music was soon to take, it might be well to emphasize that in this work all notes and rhythmic patterns were chosen by the composer and fixed in precise, traditional notation. There is no element of chance here.

Cage composed *Sonatas and Interludes* in New York between February 1946 and March 1948 and dedicated the work to the pianist Maro Ajemian, who played four of the pieces in Town Hall on April 14, 1946. The first performances of the entire set were by Cage himself in the

spring of 1948 at Black Mountain College in North Carolina and at Stephens College in Missouri.

The work, which was his most successful up to that time, was written when Cage was first seriously studying Eastern philosophies with Gita Sarabhai and Zen Buddhism with Dr. Daisetz T. Suzuki of Columbia University, attending lectures by Alan Watts, and reading the works of Ananda K. Coomaraswamy. The last prompted him to attempt to express in this work “the ‘permanent emotions’ of Indian tradition: the heroic, the erotic, the wondrous, the mirthful, sorrow, fear, anger, the odious, and their common tendency toward tranquility.”

There are sixteen Sonatas, in four groups of four separated by the Interludes: Interludes II and III occur together at the midpoint of the set, after Sonata VIII. According to Cage’s “Table of Preparations” forty-five of the eighty-eight notes of the piano are prepared by the insertion of various types of bolts and screws and pieces of hard rubber and plastic between the strings at specified distances. [...] The effect on the sound differs with the type of material, its position, and whether or not the soft pedal is used. Some of the strings thus prepared give nonpitched thumps and thuds when struck by the hammer of the piano; some give tones altered in pitch and timbre; others produce two or more pitches simultaneously. Specific materials and precise measurements are given; it is a matter of several hours to prepare a piano for a performance of the piece. (In 1973 Cage decided to eliminate the “Table of Preparations” and leave the choices to the performer.)

Cage spoke of the formal structure of the work in these words:

The first eight, the twelfth, and the last four Sonatas are written in AABB rhythmic structures of varying proportions, whereas the first two Interludes have no structural repetitions. This difference is exchanged in the last two Interludes and the Sonatas nine through eleven, which have respectively a prelude, interlude, and postlude.

In an article entitled "Forerunners of Modern Music" he wrote more generally about composition:

Music is edifying, for from time to time it sets the soul in operation. Structure in music is its divisibility into successive parts from phrases to long sections. Form is content, the continuity. Method is the means of controlling the continuity from note to note. That material of music is sound and silence. Integrating these is composition.

He went on to explain that structure in music is usually approached from a harmonic basis, but that Oriental music, Western music "in our pre-Renaissance culture", and modern atonal music do not have a harmonic basis. Of the four characteristics of sound—pitch, timbre, loudness, and duration—only duration involves both sound and silence. Therefore, he concluded, only a structure based on duration is "correct", since only it corresponds with the nature of the material—the musical composition.

Cage is not concerned with the simultaneous sounding of pitches. This would be difficult in *Sonatas and Interludes* anyway, since so many of the sounds are nonpitched. He is concerned rather with rhythmic groupings of sounds and silences. [...]

It is not necessary to count numbers in order to listen to these pieces. The structure is the business of the composer and the theorist. Cage chose the individual sounds and their combinations because they appealed to his ear. The light, high, bell-like sounds of Sonata I float by, separated by silences, following one another in mosaic-like patterns that follow no rules of harmonic progression or melodic development but are nonetheless satisfying and inevitable. The ostinato patterns of Sonata V thrum on and on, becoming fragmented and dislocated near the ends of the large sections, sounding almost jazz-like at times, pushing on to the ethereal, sustained ringing of the final four-and-a-half measures. Interlude II is more complex, winding its way through delicate arabesques of sound to a steadier bass line, dying away from this, moving next to a repetitious strumming pattern, and dying away at the end to high, thin, almost unheard chimes. [...]

But words do no more than numbers.

These are sound pieces, pieces to be listened to, made up of sounds conceived by the composer for the delight and pleasure of the listener. This is music that "sets the soul in operation".

Charles Hamm

John Cage on the *Sonatas and Interludes*

This is the "Table of Preparations" for the *Sonatas and Interludes* (1946-1948). Mutes of various materials are placed between the strings of the keys used, thus effecting transformations of the piano sounds with respect to all of their characteristics. The sizes of the bolts and screws, not given in this table, appear on the envelopes which contain the actual objects.

All the factors of the piano preparation, objects, and their positions were found experimentally. They represent a choice determined by taste rather than reasoned relations. In most cases the preparation preceded a composition. In the course of writing, however, it was sometimes found desirable to introduce an additional mute.

The result is a gamut of sounds moving from lower to higher octaves without the correspondences of pitch characteristic of scales and modes. These sounds are of different timbres and of a decibel range comparable to that of the harpsichord. In effect the prepared piano is a percussion ensemble under the control of a single player. Where mutes are placed only between the second and third strings two different sounds are available, one produced with the soft pedal (which eliminates the effect of the first string), the other without it.

In practice, the preparation takes about three hours to make. It is left unchanged throughout the series of twenty pieces. In later works, e.g., *34' 46.776" for Two Pianists*, the performers change the preparations during the playing, removing some and introducing others.

Certain piano preparations bring about a combination of sounds though only a single key is played. This led to the gamuts of tones, intervals, and aggregates in the String Quartet and subsequent pieces.

John Cage

Text reprinted by courtesy of George Avakian. The original album of *Sonatas and Interludes* can still be ordered in the final stereo LP edition at \$75 a set from George Avakian, 795 West 254th Street, Riverdale, New York 10471.

TUNE	MATERIAL	STRINGS LEFT TO RIGHT	DISTANCE FROM PITCH PEAK (inches)	MATERIAL	STRINGS LEFT TO RIGHT	DISTANCE FROM PITCH PEAK (inches)	MATERIAL	STRINGS LEFT TO RIGHT	DISTANCE FROM PITCH PEAK (inches)	TONE
16va				SCREW	2-3	1 3/4"				A
				MED. BOLT	2-3	1 3/8"				G
				SCREW	2-3	1 3/8"				E
				SCREW	2-3	1 3/8"				E
				SCREW	2-3	1 3/8"				D
				SM. BOLT	2-3	2"				C
				SCREW	2-3	1 3/8"				C
				FURNITURE BOLT	2-3	2 3/8"				B
				SCREW	2-3	2 1/2"				B
				SCREW	2-3	1 3/8"				A
				MED. BOLT	2-3	2 1/8"				A
				SCREW	2-3	2 1/4"				G
				SCREW	2-3	3 3/8"				F
				SCREW	2-3	2 5/8"				F
	SCREW	1-2	1 3/4"	FIX. BOLT-2 NUTS	2-3	2 3/8"	SCREW + 2 NUTS	2-3	3 1/4"	F
				SCREW	2-3	1 3/8"				E
8va				FURNITURE BOLT	2-3	1 7/8"				E
				SCREW	2-3	1 5/8"				C
				SCREW	2-3	1 1/8"				C
				MED. BOLT	2-3	7/8"				B
				SCREW	2-3	4 1/8"				A
	RUBBER	1-2-3	4 1/2"	FURNITURE BOLT	2-3	2 1/4"				A
				SCREW	2-3	2 3/4"				G
				SCREW	2-3	2 5/8"				F
	RUBBER	1-2-3	5 3/4"							E
	RUBBER	1-2-3	6 1/2"	FIX. BOLT-NUT	2-3	6 7/8"				D
				FURNITURE BOLT	2-3	2 7/8"				D
	RUBBER	1-2-3	3 5/8"							C
				BOLT	2-3	7/8"				B
				BOLT	2-3	2"				B
	SCREW	1-2	10"	SCREW	2-3	1"	RUBBER	1-2-3	8 1/4"	B
	(PLASTIC (VER. 1))	1-2-3	2 7/8"				RUBBER	1-2-3	4 1/2"	G
8vb	PLASTIC (VER. 1)	1-2-3	2 7/8"				RUBBER	1-2-3	10 1/8"	G
	PLASTIC (VER. 1)	1-2-3	4 1/4"				RUBBER	1-2-3	5 3/8"	F
	PLASTIC (VER. 1)	1-2-3	4 1/8"				RUBBER	1-2-3	9 3/4"	D
	BOLT	1-2	15 1/2"	BOLT	2-3	1 1/8"	RUBBER	1-2-3	14 1/8"	D
	BOLT	1-2	4 1/2"	BOLT	2-3	7/8"	RUBBER	1-2-3	6 1/2"	C
	BOLT	1-2	4 3/4"	BOLT	2-3	1 1/8"	RUBBER	1-2-3	1 1/4"	B
	RUBBER	1-2-3	4 1/2"	MED. BOLT	2-3	10 1/8"				B
	SCREW	1-2	5 3/8"	LG. BOLT	2-3	5 3/8"	SCREW + NUTS	1-2	1"	A
	BOLT	1-2	7 1/8"	MED. BOLT	2-3	2 1/4"	RUBBER	1-2-3	4 1/8"	A
	LONG BOLT	1-2	8 3/4"	LG. BOLT	2-3	3 1/4"				C
				BOLT	2-3	1 1/8"				D
	SCREW + RUBBER	1-2	4 7/8"							D
	ERASER (VER. 1)	1	0 3/4"							D
										D
										D
										D

* MEASURE FROM BRIDGE

Page from score.

Cage "Table of Preparations", from *Sonatas and Interludes*
 Page from score, reproduced by courtesy of C.F. Peters Corporation.

Program Seven, Sunday, June 6, 1993
Libbey Bowl, 5:30pm

Los Angeles Chamber Orchestra

John Adams, conductor

Paul Crossley, piano

Gloria Cheng, piano

Bryan Pezzone, piano

Aaron Copland
(1900-1990)

Music for the Theatre (1925)

Prologue

Dance

Interlude

Burlesque

Epilogue

Maurice Ravel
(1875-1937)

Piano Concerto in G (1929-1931)

Allegrement

Adagio assai

Presto

INTERMISSION

John Adams
(b. 1947)

Grand Pianola Music (1981-1982)

Ms. Gloria Cheng

Mr. Pezzone

Susan Judy, soprano

Gloria Prosper, soprano

Kerry Walsh, mezzo-soprano

<p><i>Preview Talk: William Kraft 4:30 pm Tennis Courts, Libbey Park</i> <i>Mr. Kraft is a professor of composition at the University of California, Santa Barbara.</i> <i>Preview talk underwritten by Esperia Foundation</i></p>

Grant Gershon: Musical preparation and assistant to Mr. Adams

C F III Concert Grand Piano provided by the Yamaha Corporation of America, Keyboard Division

Aaron Copland: *Music for the Theatre*

Music for the Theatre was commissioned by the League of Composers at the urging of one of Copland's earliest supporters, conductor Serge Koussevitzky. Copland began the score in May 1925, continued work on it while at the MacDowell Colony that summer, and finished it in September while visiting his piano teacher, Clarence Adler, at his summer home at Lake Placid. Koussevitzky, to whom the work is dedicated, led the premiere in Boston on November 20, 1925 and a week later for the League of Composers in New York.

The work is notable among other reasons for its incorporation of jazz elements. "I was intrigued," Copland wrote in his autobiography, "with the jazz rhythms, not for superficial effects but for use in larger forms with unconventional harmonies." He summarized the work as

follows:

The composer had no play or literary idea in mind... The title simply implies that, at times, this music has a quality which is suggestive of the theater.

I. Prologue (Molto moderato, 2/4)
The first theme is announced almost immediately by the solo trumpet. Shortly this gives way to the entrance of the strings, who gradually form a background for the oboe singing the second theme. A short development follows (Allegro molto), built upon a transformation of the first trumpet theme. After a quickly attained climax there is a return to the first part and a quiet close.

II. Dance (Allegro molto, 5/8) This is a short, nervous dance, with form and thematic material so simple as to make analysis superfluous.

III. Interlude (Lento, 4/4) The Interlude is a kind of “song without words”, built on a lyric theme which is repeated three times with slight alterations. The English horn solo plays an introductory phrase, and then to an accompaniment of strings, piano, and glockenspiel, the main theme is sung by a clarinet.

IV. Burlesque (Allegro vivo, 3/8) The form of this movement is best expressed by the formula A-B-A-B. For the rest this Burlesque is best explained by its title.

V. Epilogue (Molto moderato, 4/4) No new themes are introduced here. Material from the first and third parts only is used. The quiet mood of the Prologue is recaptured and the work ends pianissimo.

Maurice Ravel: *Piano Concerto in G*

The G-major Concerto is an admirably balanced whole, in which two brilliant and vivaciously “diverting” movements enclose an Adagio whose orchestration and reserved lyrical character present the greatest possible contrast without destroying the work’s fundamental unity of mood. This is preserved by Ravel’s own personality, which is strongly felt throughout all the various idioms which he lays under contribution. Ravel uses a large orchestra, which includes piccolo, English horn, E-flat clarinet, harp, and a percussion section demanding two players—timpani, side-drum, triangle, cymbals, bass drum, gong, woodblock, and whip—though none of these more exotic instruments appear in the Adagio.

The names of Mozart and Saint-Saëns were invoked by Ravel himself, but the listener will easily identify the presence of other models in the opening Allegro-mmente. Piccolo and trumpet take turns in stating the bright, perky opening theme, which unfolds over an accompaniment lying high in the strings, while the soloist’s two hands are busy with broken chords—the right hand on the white notes and the left on the black. The yapping of the brass and the increasing displacement of strong beats already hint at the jazz atmosphere, which is clearly established in the second subject—for this is a more or less conventional “sonata-form” movement. It is a phrase first given to the E-

flat clarinet that establishes unambiguously the connection with Gershwin’s *Rhapsody in Blue* (which enjoyed an enormous success in Europe during the late twenties) and the off-beat chords in the piano accompaniment soon confirm this. There is even a moment when the bassoon clearly masquerades as a tenor saxophone. The recapitulation is curtailed in favor of what is in fact an extended coda for a number of soloists.

The spirit of the Adagio is that of a Fauré song, complete with characteristic small melodic intervals, rhythmic hesitations, and modal cadences. It is sung first by the soloist, who embroiders the second verse which is taken up, almost unchanged, by the English horn. The strings play a purely accompanying role in this movement, the brass is almost silent, the percussion entirely so, while the middle section is shared between woodwinds and piano.

The final Presto is a rondo in which much of the solo writing recalls the harpsichord style of the earlier *Tombeau de Couperin*, laced with jazz elements and sharing some features—rhythmic and melodic—with a final section of the Concerto for the Left Hand. In the two first movements Ravel avoided any similarity to that other, very different concerto, but the fanfares in 6/8 meter, the melody in triads, and the occasional trombone glissando betray a similarity of inspiration between these two final sections, however different their specific gravities may be.

Gershwin’s music and the rhythmic and melodic traits of jazz exercised great fascination over composers in the years immediately following the First World War. Poulenc’s *Rhapsodie Nègre* and Milhaud’s *La Creation du Monde* bear witness to this interest among composers of the younger generation; and Stravinsky—who was the unquestioned “arbiter of elegance” for musicians in Paris during the 1920s and 1930s—had expressed approval with his Ragtime and Piano-Rag-Music. Ravel was not without his artistic as well as sartorial vanity, and it was natural for a composer who had been part of the avant-garde in the early years of the century to wish to continue to keep his work up-to-date, fashionable in both material and cut. Jazz was the last of

Ravel's exotic musical interests, which had earlier ranged geographically from Russia (*Shéhérazade*) to Hungary (*Tzigane*) and included Greek, Hebrew, and Madagascan songs, while in time he had travelled from Renaissance sarabande and songs to at least a flirtation with the Second Viennese School (*Trois Poèmes de Mallarmé*). Stravinsky made this adoption of a series of different styles or manners much more familiar than it was forty years earlier; yet Ravel, like Stravinsky, remains unmistakably himself—in voice, gesture, and poetic character—whatever idiom he may choose to adopt.

Martin Cooper, 1961

John Adams: *Grand Pianola Music*

Of all my works, *Grand Pianola Music* has the most checkered past. It suffered through a tortured beginning, endured endless rewrites, has on all too many occasions been subjected to excruciatingly bad performances, and continues, even after ten years, to arouse the most divided responses from audiences. The piece, as the saying goes, seems to have something to offend everybody. Even so, and without being coy, I can say quite frankly that I wrote the piece not to epater les bourgeois, but rather for the sheer pleasure of hearing certain musical “signals”—one could even call them clichés—piled up against one another. Duelling pianos, cooing sirens, Valhalla brass, thwacking bass drums, gospel triads, and a Niagara of cascading flat keys all learned to cohabit as I wrote the piece.

As with *Harmonielehre*, which began with a dream of a huge oil tanker rising like a Saturn rocket out of the waters of San Francisco Bay, *Pianola* also started with a dream image in which, while driving down Interstate 5, I was approached from behind by two long, gleaming black stretch limousines. As the vehicles drew up beside me they transformed into the world's two longest Steinways, twenty, maybe even thirty feet long. Screaming down the highway at 90 mph, they gave off volleys of Bb- and Eb-major arpeggios. I was reminded of walking down the hallways of the San Francisco Conservatory of Music, where I used to teach, and hearing the sonic blur of twenty or more pianos playing Chopin, the Emperor Concerto, Hanon, Rachmaninoff, the Maple Leaf Rag...

Despite the image that inspired it, and despite the heft of its instrumentation (winds, brass, percussion, two bass drums, and of course the grand pianos), *Pianola* is for the most part a surprisingly delicate piece. The woodwinds putter along in a most unthreatening fashion while waves of rippling piano arpeggiation roll in and out like tides. Three female voices (the sirens) sing wordless harmony, sometimes floating above the band in long sostenuto triads, while at other times imitating the crisp staccato of the winds and brass.

The principal technique of the piano writing was suggested to me by tape and digital delays, wherein a sound can be repeated in a fraction of a second. The two-piano version of this kind of delay was accomplished by having both pianists playing essentially the same material, but with one slightly behind the other, usually a sixteenth or an eighth note. This gives the piano writing its unique shimmer.

Grand Pianola Music is in two parts, the first being in fact two movements joined together without pause and ending up in a slow serene pasture with a grazing tuba. The shorter second part, “On the Dominant Divide”, was an experiment in applying my minimalist techniques to the barest of all possible chord progressions, I-V-I. I had noticed that most “classical” minimalist pieces always progressed by motion of thirds in the bass and in all cases strictly avoided tonic-dominant relations, which are too fraught with a pressing need for release. What resulted was a swaying rocking oscillation of phrases that gave birth to a melody. By this point in the composition I had encountered so many strange artifacts along the way that the appearance of a tune didn't seem out of the ordinary. This tune, in the hero key of Eb major, is repeated a number of times, and with each iteration it gains in gaudiness and Lisztian panache until it finally goes over the top to emerge in the gurgling C major of the lowest registers of the pianos. From here on it is a gradually accelerating race to the finish, with the tonalities flipping back and forth from major to minor, urging those gleaming black vehicles on to their final ecstasy.

John Adams
Berkeley, May 1993

Los Angeles Chamber Orchestra Roster

Christof Perick, *Music Director*
Iona Brown, *Principal Guest Director*
Donald Crockett, *Composer-in-Residence*

Violin I

*Ralph Morrison
*Helen Nightengale
*Jacqueline Brand
*Jennifer Woodward
Richard Altenbach
Rachel Robinson
Daniel Shindaryov
Margaret Wooten

Violin II

*Lisa Johnson
*Jayme Miller
*Greg Moore
*Tammy Chang
Connie Kupka
Katia Popov
David Stenske

Viola

*Vicky Miskolczy
*Carole Castillo
*Kazi Pitelka
Keith Greene
Renita Koven

Cello

*Douglas Davis
*Rowena Hammill
*Margaret Moores
Robert Adcock

Bass

*Susan Ranney
*David Young

Flute

*David Shostac
Susan Greenberg

Oboe

*Allan Vogel
Kim Gilad

Clarinet

*Gary Bovyer
Emily Bernstein

Bassoon

*Michele Grego
William Wood

Horn

Brad Warnaar
Calvin Smith

Trumpet

*Roy Poper
*William Bing

Tombone

*William Booth
Terry Cravens

Tuba

Norman Pearson

Timpani

*Tom Raney

Percussion

Dale Anderson
Theresa Dimond
Mark Nicolay

Harp

JoAnn Turovsky

Piano

*Bryan Pezzone
Gloria Cheng

Administration

Steve Scharf, *contractor*
Robert Dolan, *Stage manager*
Katherine Dolan, *librarian*

*Copland orchestra only

Conductors of the Ojai Festival

1947 Thor Johnson	1963 Lukas Foss	1979 Lukas Foss
1948 Thor Johnson Edward Rebner	1964 Ingolf Dahl	1980 Lukas Foss
1949 Thor Johnson	1965 Ingolf Dahl	1981 Daniel Lewis
1950 Thor Johnson	1966 Ingolf Dahl	1982 Robert Craft
1951 William Steinberg	1967 Pierre Boulez	1983 Daniel Lewis
1952 Thor Johnson	1968 Robert La Marchina Lawrence Foster Michael Tilson Thomas	1984 Pierre Boulez
1953 Thor Johnson	1969 Michael Zearott Stefan Minde Michael Tilson Thomas	1985 Kent Nagano
1954 Robert Craft	1970 Pierre Boulez	1986 Kent Nagano Stephen Mosko
1955 Robert Craft Igor Stravinsky	1971 Gerhard Samuel	1987 Lukas Foss
1956 Robert Craft Igor Stravinsky	1972 Michael Zearott	1988 Nicholas McGegan Sir Peter Maxwell Davies Diane Wittry
1957 Aaron Copland Ingolf Dahl	1973 Michael Tilson Thomas	1989 Pierre Boulez
1958 Aaron Copland	1974 Michael Tilson Thomas	1990 Stephen Mosko
1959 Robert Craft	1975 Michael Tilson Thomas	1991 John Harbison Sir Peter Maxwell Davies
1960 Henry Temianka	1976 Aaron Copland	1992 Pierre Boulez
1961 Lukas Foss	1977 Michael Tilson Thomas	1993 John Adams
1962 Lukas Foss	1978 Calvin Simmons	



Timothy Tague

On the History and Future of our Annual Weekend

Charles McDermott
Chair, Music Committee of the Board

The press releases announcing our Festival are quick to use the words “stimulating” and “uncompromising” to describe the programming. While many of us wince at the way much of classical music is marketed today, I must confess to agreeing with these adjectives as I leave Libbey Bowl every year. And looking through forty-seven years of programs, these words continue to come to mind in describing a distinguished history. Perhaps our marketing is on target.

Every music director has brought us a different recipe for stimulation, and audiences have not always agreed with their choices. And perhaps musical compromises have crept in a few times to help generate ticket sales in difficult years. Yet the pervasive spirit of great and intelligent music making remains a truly remarkable constant. It is a spirit that the Board of Directors is committed to keep alive.

John Bauer’s grand vision of a summer-long international arts institute for Ojai never materialized. But through this dedication, a weekend Festival did begin in 1947. The programs for these early concerts, held in private homes and a school auditorium, are interesting documents. One constantly gets the sense that music was chosen not out of concern for what performers wanted to play, but for what would make a significant listening experience for the audience. It was a philosophy which was to follow through much of our history.

The decision to hand over the artistic reigns of a growing concern to Lawrence Morton, director of the famed Monday Night Concerts in Los Angeles, in 1953 is certainly the pivotal event of the Festival’s history. It was his understanding of the word “stimulating” no less than his personal friendships with the musical greats of his time that allowed him to conjure up weekends of true distinction. For thirty five years until his death, Morton brought an astonishing parade of musicians to the rustic Bowl in Libbey Park and with gentle guidance allowed them to create programs which can be called legendary.

And legends are hard to follow. The sponsors of the Festival have sometimes found it difficult to maintain a vision which had become revered world wide. The musical world is rapidly changing—styles of business practice, not to mention the art form itself, would not always be recognized by John Bauer or Lawrence Morton today. And then again, music remains that most elusive of the arts. Who is going to agree on what is stimulating or when compromise has taken over?

The Music Committee is happy with the sensitivity and energy that Ara Guzelimian has brought to the Festivals as consulting artistic director. As we approach our fifty-year milestone, we look forward to working with him to honor the tradition that is Ojai and constantly seek to provide the musical, yea spiritual stimulation which brings us together every year. Welcome to the Festival.

Ojai Festivals, Ltd

Board of Directors

The Board meets monthly, and bears the ultimate responsibility for the fiscal vitality, artistic integrity, current policy and future direction of the Ojai Festival and its activities.

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Board of Governors

Established in 1989, the Board of Governors meets annually, and promotes the Festival at the national and international level in an advisory capacity throughout the year.

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The President's Council is an informal body whose members do not meet regularly, but are called upon for special expertise.

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To the many volunteers (those listed herein and those not) who help in innumerable ways throughout the year and during Festival Weekend, our heart-felt appreciation and thanks... We truly couldn't do it without you!

Ojai Festivals Women's Committee

The Ojai Festivals Women's Committee is an all volunteer organization of women in the Ojai Valley who work year round to support the Ojai Festivals through managing and operating the Ojai Festival Thrift Shop, creating special fundraising parties, and providing volunteer catering and service in support of Ojai Festivals activities throughout the year. The Festivals recognizes and graciously thanks each and every member of the Women's Committee for her outstanding service and support.

Executive Board

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Membership: Louise Low

Promotion: Barbara Uniker

Thrift Shop Scheduling: Charlotte Thompson

The Thrift Shop - 201 South Signal Street — managed by Mary Noren

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Ojai Festivals, Ltd., Endowment Trust, established 1991

Executive Committee

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Joan S. Kemper

John Orr, Esq., – Ferguson, Case, Orr, Paterson & Cunningham

“A Gift That Keeps On Giving”

In 1991 the Board of Directors of the Ojai Festival initiated and approved the Ojai Festivals Endowment Fund. The Endowment Fund Committee has been charged with raising \$1.5 million dollars over the next several years in order to sustain and protect the Ojai Festival in its nearly 50-year history of presenting world-renowned programming at its annual Festival. The interest on this fund may be used to help augment annual production costs while the principle will be kept inviolate — thereby assuring the longstanding support provided through this fund.

Guarantors make a \$15,000 commitment to the Festivals Endowment Fund with a minimum of \$3,000 per year for five years. There are several forms these commitments can take (including stock option transfer, estate planning, and annual plans). To date, we have guarantor commitments pledged for approximately \$605,000. If you would like to be a part of this sustaining gift, please contact the Ojai Festival Office.

The Ojai Festival is a unique but vulnerable treasure in the cultural life of California.

To guarantors and those committed to assuring its longstanding continuance,
our most gracious acknowledgement.

We honor those who have already honored the Ojai Festivals, Ltd. with their bequest.

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1994 Ojai Festival

June 3, 4 & 5

Will welcome the return of

Michael Tilson Thomas

For information contact

Ojai Festivals (805) 646-2094

Donors

The Ojai Festival relies almost exclusively each year on the generous donations and support of its many friends and members to provide the funds necessary to present this annual Festival. Ticket sales cover the very lean administrative costs of running this Festival. Our members, corporate and individual, are the ones who provide the funds to produce and present the artistic programming each year. To each of you, our members and supporters, this is truly your Festival, and we are honored to present to you Festival '93 with our highest gratitude for your support.

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*The Ojai Festivals is supported in part, by funds from the California Arts Council, a state agency and the National Endowment for the Arts, a federal agency.

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Ojai Festivals expresses special appreciation to the Times Mirror & ARCO Foundations for their Matching Grant programs.

Remembering Bob Cunningham...

Robert Walker Cunningham (1910-1993) was an integral part of and eager participant in the Ojai Music Festival from its earliest days. As the brother-in-law of Lawrence Morton (the director and guiding spirit of the Festival for many years), Bob and his wife, Beatrice Morton, were always involved, both in Ojai and at their home in Los Angeles.

Bob Cunningham designed the Festival logo — the musical note as an imaginative "O F". He served for several years on the Board of Ojai Festivals, and after his retirement to Ojai enjoyed entertaining the musicians and visitors during the Festival weekend. He will be missed by his many friends — AVE ATQUE VALE Bob!

Patsy Norris

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*The Festival wishes to thank all
 whose donations and gifts which
 were received after this publica-
 tion went to press. Your support
 for the 1993 season is greatly
 appreciated.*

Arts & Flowers Spring Gala

This year's 3rd annual spring gala to benefit the Ojai Festival was held among the lovely gardens of the Taft Estate overlooking the magnificent Ojai Mountains. We thank all those who donated their time, finances, and art work to make this evening a sensational success!

Arts & Flowers Committee

Mr. and Mrs. John Taft
 Mr. and Mrs. Sol de la Torre Bueno
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Ojai Festivals Community Outreach & Education

OFCOE COMMITTEE

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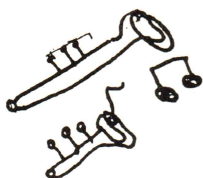
Frances Pope

Trisha Proudman

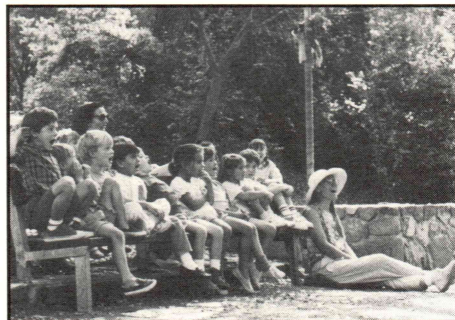
Bill Shanbrom

Katie Shepherd

Mitzi Stern



Ojai Festivals Community Outreach & Education (OFCOE) is a volunteer organization established in 1991 in response to funding cutbacks for arts education. It is the goal of OFCOE to provide a wide range of musical experiences for Ojai Valley residents. Through this educational program we hope to inspire adults and children to explore the world of music.



During the 1992-1993 school year, OFCOE presented a multi-cultural concert, a brass and woodwind quintet, a Music Van emphasizing a "hands-on" approach to musical education, a local Native American dance troupe, Mariachis, and an orchestral concert "Saddle Songs".

"I hope I see your whole group again around some day"
Sincerely,
Efrain

"Me gusto todo el conjunto."
Sinceramente,
Miriam



"You're the best
group in the history."
Ryan M.

"I was one of the kids using my legs as
drums. I really liked the drums the best"
Sean



"I think you did a good job in front of nine classes. You must of worked a lot because you didn't mess up once."

Yours truly

T.J.

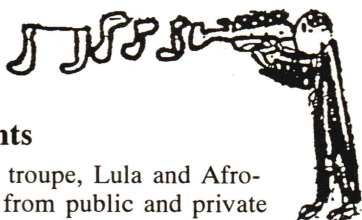
"The music gave me a big smile"
Yours truly
Holly



"The concert last week was the best I have attended."

Larry Hartmann

Principal, Mira Monte School



OFCOE

1992-1993 Schedule of Events

- October** Fall Concert: The dynamic Brazilian troupe, Lula and Afro-Brazil, thrilled 1,600 schoolchildren from public and private schools with traditional dance, dress and rhythms from the Bahia region of Brazil.
- December** Kindergarten Program: Kindergartners participated in a song fest with local musician Seabury Gould.
- January-February** Music in the Schools: Ventura County Symphony's brass and woodwind quintets entertained 2,100 Ojai students with a series of on-campus performances.
- April** The Rivertbottom Dancers: A traditional Chumash troupe performed Native American dance to enhance the fourth grade core curriculum in public schools.
- April-June** Music Van: Third grade elementary students are taught the fundamentals of the orchestra and encouraged to touch and play a variety of instruments during this fun and educational program.
- May** Mariachi: Students in all five public elementary schools are surprised on Cinco de Mayo with a lunchtime Mariachi serenade.
- May** Spring Concert: The Ventura County symphony, under the direction of Dr. Gregory Fried, rounds up "Saddle Songs" to the delight of private school students and public school fourth, fifth and sixth graders.



The VENTURA COUNTY
SYMPHONY ASSOCIATION
in association with
THE OJAI FESTIVALS
COMMUNITY OUTREACH PROGRAM
present



MUSICS ALIVE

A series of three concert experiences featuring the musics of the world mingling with Western music of our time.

These informal concerts in venues throughout Ventura County seek to involve you the audience as participants—enjoy wine and conversation with the musicians before the concert, question the composers and artists and enjoy their responses.



Musicians for the Ventura County Symphony, conducted by Boris Brott will be joined by guest musicians from Southern California.

February 15, 1994
Poinsetta Pavilion, Ventura
7:30 p.m.



Balinese music and compositions by Pulitzer Prize winner Mel Powell. Featuring the Gamelon of California Institute of the Arts led by I. Nyoman Wenten.

March 15, 1994
Rancho del Rey, Ojai
7:30 p.m.



The music of China and Canadian composer Murray Shaffer. Included will be a concerto for Erhu, the Chinese violin, works by Stravinsky and Shaffer.

April 12, 1994
location to be announced
7:30 p.m.



Indian music and American minimalist Terry Riley. A rare performance of Ravi Shankar's Concerto for Sitar and Western Orchestra, and Riley's fascinating Cylindrical Pattern.

Programs subject to change. Ticket brochures available in October.

Ojai Festivals Membership

Be a part of our Unique Annual Ojai Festival by becoming a supporting member of the 1994 Ojai Festival season beginning just over a month from now! Festival membership begins August 1, 1993 and extends throughout the year, ending July 31, 1994. Join as a member now, and stay informed of the year-long activities, including our annual corporate meeting in September, fall musical performances, parties and other special affairs of the Festival. By joining now, you voice your endorsement of the Ojai Festival and join with us in our continued efforts to present to you, our supporters, the unique and stimulating musical gem that distinguishes this annual event. We cannot do it without you. Your membership, your comments and suggestions are so very greatly appreciated.

Membership:

- [] Yes, I would like to become a member of the Ojai Festivals 1994 season, beginning August 1, 1993 and ending July 31, 1994. I understand that my tax deductible membership gift, provides me with all of the privileges detailed below.

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We're interested in your thoughts. Please make any comments or suggestions for improving the Ojai Festival.

Please tear out and drop this form in the SUGGESTION BOX at the exit of the park, or return via mail to: Ojai Festivals, Ltd.; 201 S. Signal Street; Ojai, CA 93023 (805) 646-2094.

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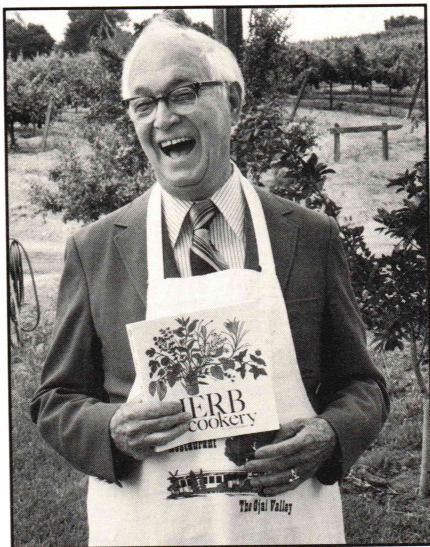
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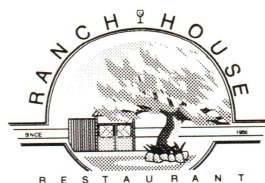
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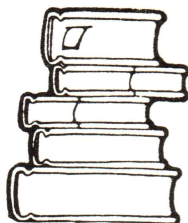


Alan Hooker (1903-1993)

Alan Hooker, creator and owner with his wife Helen Hooker of the famous Ranch House Restaurant; publisher of 3 cookbooks sold world-wide of his original recipes; and known informally as the "father of California cuisine", died earlier this spring after a short illness. To the many who knew him, Alan was a man of exceptional gusto, intellect, and energy. He will be greatly missed — although his magnificent creations and the truly sensational and serene gardens of the Ranch House Restaurant live still in his honor!



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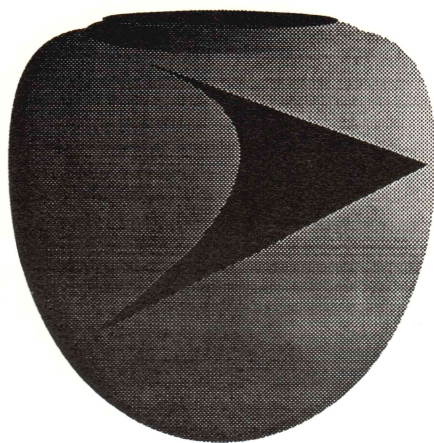
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What The Critics Are Saying

"One walked out into the balmy night with a hundred new ideas about music, virtuosity, 'beauty', and the ineffable meaning of organized non-verbal sound."

♪ David Littlejohn
The Wall Street Journal, 1992

"The annual festival has made Ojai something of a mecca for the enlightened many who think compelling concerts need not always be hum-along convocations. The ambience here is agreeably intimate, blessedly informal...the blissful birds in those ancient, dignified trees that shade the stage in Libbey Park still sing their inventive obbligatos..."

♪ Martin Bernheimer
The Los Angeles Times, 1992

"If the Ojai Festival didn't already exist, nobody could have invented it. The mix is extraordinary: serious progressive music of high intellectual challenge in a country-picnic setting... the Festival has made Boulez, along with Igor Stravinsky and Aaron Copland, Elliot Carter and Ernst Krenek, into objects of pilgrimage as well..."

♪ Alan Rich
LA Weekly, 1992

"...lovely hills are visible on either side of this pleasant town of art galleries, shops and private retreats. Ojai's valley has, indeed, a protective air, harboring orange groves, avocado trees, and for the last 46 years, music's avant-garde."

♪ Bernard Holland
The New York Times, 1992

Ojai Festivals, Ltd., 201 South Signal Street, P.O. Box 185, Ojai, CA 93024

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John Adams: *China Gates*

Minimalism, which dates from the 1960s, departs from the main tradition in Western music. It is music in which the composer seeks to provoke the utmost effect with the least amount of material. By slowing down and isolating such musical features as rhythm, harmony, melody, and development, the minimalist composer brings the passage of time to such prominence as to make time itself seem the subject of the piece. All music compresses and rearticulates time to produce a temporal transformation that could be called theatrical, as opposed to clock, or real time. Minimalism also compresses time, but in a way largely unfamiliar to Western ears, which are apt to perceive minimalism's rate of change as derived from the automatism of inanimate nature—the speed, say, of clouds moving or glaciers melting—rather than from the familiar pace of the human heartbeat. Continuing repetition, which is traditionally anathema to Western music but a salient feature of both Indian ragas and electronic music, is another means by which minimalists slow down the passage of time. Ironically, however, one of the main characteristics of minimalism—its unflagging, ritualistic propulsion—is the result of a *lack* of perceptible recurrence of aural reference points. Particles of musical material are introduced so slowly, in an evolving, rather than a conventionally developing manner, that the listener's sense of periodicity is obliterated.

Besides the temporal novelty of *China Gates*, this piece, like another Adams work, *Phrygian Gates*, is also a study exploiting varieties of speed, touch, color, texture, register, and dynamics. Both pieces are evocations of the toccata, one of the oldest compositional styles for demonstrating keyboard virtuosity. The term “gate” is one the composer has borrowed from the vocabulary of electronics; it

denotes the onset of a signal that makes an electronic circuit operative or inoperative. Adams has used the word to name a formal device.

David Daniel,
reprinted by courtesy of G. Schirmer, Inc.

Toru Takemitsu: *Rain Tree Sketch*

Rain Tree Sketch was written as a personal gift for Maurice Fleuret at the occasion of his fiftieth birthday in 1983. The piece is a short musical sketch of the impression after reading Kenzaburo Oe's famous novel *Atama-no-ii-Ameno-Ki*, from which I quote the following excerpt:

It has been named the “rain tree” for its abundant foliage continues to let fall rain drops collected from last night's shower until well after the following midday. Its hundreds of thousands of tiny leaves—finger-like—store up moisture while other trees dry up at once. What an ingenious tree, isn't it?

Toru Takemitsu

Toru Takemitsu: *Les yeux clos II*

The inspiration for this piece came from my reaction to a series of paintings entitled “Les yeux clos” by the French artist Odilon Redon. But rather than saying that the music conveys my reaction to the paintings, I prefer to say it is a study in the color variation the painter uses on his canvas.

Odilon produced “Les yeux clos” in, I think, three pieces, two of which are lithographs in black and white. The other one is a painting in color. My composition is greatly influenced by the process by which the monochromatic shifts to the polychromatic in these paintings.

Les yeux clos II for piano was commissioned by Peter Serkin, who gave the premiere in New York on 11 November 1989.

Toru Takemitsu

Maurice Ravel: *Miroirs*

Miroirs, completed in 1905, was first performed on January 6, 1906, by Ricardo Viñes (1876-1943), one of Ravel's closest friends and among the most notable interpreters of his music. Ravel dedicated each of the individual pieces of the work to a friend, "Noctuelles" (Nocturnes) to Léon Paul Fargue, "Oiseaux tristes" (Sad Birds) to Viñes, "Une barque sur l'océan" (A Boat on the Water) to Paul Sordes, "Alborado del gracioso" (Morning song of the Jester) to Dmitri Calvocoressi, and "La vallée des cloches" (The Valley of the Bells) to Maurice Delage.

In some ways these piano pieces represent a new direction for Ravel, and he himself pointed out that they "mark a considerable change in my harmonic evolution." Of "Oiseaux tristes" he is quoted as having said that it "is the most characteristic of them all. In it I evoke birds lost in the torpor of a somber forest during the most torrid hours of summer." Despite the suggestive titles, however, the music is not intended to portray specific programs; as Scott Goddard wrote in 1921, *Miroirs* is "picture music but not program music."

he doing it? What is his music about? In his own words:

My foremost ambition, in music, is to produce something that represents as closely as possible life itself!

Those around me still insist on not understanding that I have never been able to live with the reality of things or people, hence this unconquerable need to escape from myself into adventures which appear inexplicable because I reveal in them a man whom they do not know and which is perhaps the best in me!

I love music passionately. And because I love it I try to free it from barren traditions that stifle it. It is a free art gushing forth, an open air art boundless as the elements, the wind, the sky, the sea—music is the expression of the movement of the waters, the play of curves described by the changing breezes.

[...]

Debussy's music is about "life"—his inner life. However vivid and suggestive his titles are, the pieces are not about "the reality of things or people"—these are but the settings and occasions, décors, for his own inner movements. And, those movements are as tremulous, fluid, and unpredictable as the wind and the waves. They must be subject to no given law but allowed to roam freely. From them he chooses, and fixes, moments of apprehension rendered with a fabulous precision and refinement, and presents them as a succession which, finally, has the unity and coherence of his own unique sensibility.

It was Debussy's, and music's, great good fortune that his emergence as a composer coincided with the emergence of the modern grand piano. Nowhere could his ideal of music outlined above be more perfectly captured than on the supreme instrument of resonance and vibration, the instru-

ment which, because of its pedals, enables complexes of sound to hang and swirl and mingle in the air.

Debussy's absolute genius for titles was tempered by his feeling that any title was already too defining, too suggestive, too evocative for a music specifically designed to be pure of all reference. He probably preferred the more abstract titles *Images* and *Preludes*, and in the case of the *Preludes* placed the titles after the music, and with a preceding "...", as if to suggest that these were only his afterthoughts (in most cases they were!) and of no more validity or relevance than our afterthoughts.

Four *Preludes* about "the play of curves described by changing breezes"—"*Danseuses de Delphes*", the swirling robes of Delphic dancers captured on a frieze; "*Voiles*", the veils of the American dancer, Loie Fuller, famous in the Paris of Debussy's time for her unconventional dancing (she performed in a whirl of shining veils, the scope of which she extended by manipulating sticks); and "*Le vent dans la plaine*" (Wind on the plain) and "*Les sons et les parfums tournent dans l'air du soir*" (Sounds and scents swirling in the evening air), which speak for themselves; "*Les collines d'Anacapri*" (The slopes of Anacapri), a cavalcade of Italianate gestures—snatches of wild tarantella and popular song; "*Des pas sur la neige*" (Footsteps in the snow), frozen desolation, sadness, and regret; "*Ce qu'a vu le vent d'Ouest*" (What the west wind saw), raw elemental fury; "*La fille aux cheveux de lin*" (The girl with the flaxen hair), innocence and grace; "*La sérénade interrompue*" (Interrupted serenade), sultry passion and its frustrations; "*La cathédrale engloutie*" (The submerged cathedral), a magnificent chant welling up from and subsiding into the depths; [...]; "*La danse de Puck*", puckishness, mischief, of course; "*Minstrels*", flat-footed comedy.

Paul Crossley, 1993

Program Five, Sunday, June 6, 1993

Libbey Bowl, 11:00am

Paul Crossley, piano

Claude Debussy
(1862-1918)

Preludes, Book I (1910)
Danseuses de Delphes
Voiles
La vent dans la plaine
Les sons et les parfums tournent dans l'air du soir
Les collines d'Anacapri
Des pas sur la neige
Ce qu'a vu le vent d'Ouest
La fille aux cheveux de lin
La sérénade interrompue
La cathédrale engloutie
La danse de Puck
Minstrels

INTERMISSION

John Adams
(b. 1947)

China Gates (1977)

Toru Takemitsu
(b. 1930)

Rain Tree Sketch (1983)
Les yeux clos II (1989)

Maurice Ravel
(1875-1937)

Miroirs (1904-1905)
Noctuelles
Oiseaux tristes
Une barque sur l'océan
Alborado del gracioso
La vallée des cloches

Preview Talk: Charles McDermott 10:00 am Tennis Courts, Libbey Park
Mr. McDermott is Chair of the Ojai Festivals Music Committee and faculty member at Westmont College. Preview talk underwritten by Esperia Foundation

Claude Debussy: *Preludes, Book 1*

Elusive, mysterious, intense, absorbed, remote—these are words I seem to come across most frequently when I read what others have said about the music of Debussy. Yes, it is all those things—by turns—but much else besides. The savage parade of instincts that is "Ce qu'a vu le vent d'Ouest", the heady, sunlit gaiety and cocksure cheekiness of "Les collines d'Anacapri", the knockabout comedy of "Minstrels". Even one perceived mood, melancholy, for instance, can be registered in such different ways—as the utter desolation and loneliness in "Des pas sur la neige", as

something magnificent and sumptuous in "Hommage à Rameau". I know of no music which, from piece to piece, or even within the one piece, is more rich in unexpected departures. It utterly and absolutely refuses to be "pinned down". Miss one moment and it is gone forever (while the piece lasts), for it will not return. If you look through Debussy's scores one musical instruction occurs over and over again and much more frequently than any other: "sans rigueur", or unconstrained. And that leads me to suggest one word that does describe all Debussy's music: vagabond. Why? What is he doing, and how is

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PATRON (\$150-249) Invitation to the Musicians' Party during Festival weekend, commemorative Ojai Festivals gift in recognition of your support, plus all benefits listed below.

FRIEND (\$30-149) Listing in the Ojai Festivals program guide, voting privileges at the Annual Meeting of the Corporation, advance notice of ticket sales and other priority mailings about Ojai Festivals' activities throughout the year.

* Donors of \$500 or more are members of the Conductor's Circle, for whom special events are held throughout the year.

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Program Two, Saturday, June 5, 1993
Ojai Valley Art Center, 11:00am

A Tribute to John Cage

INDETERMINACY:

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Charles Shere, reader

performed simultaneously with

MUSIC FOR:

THEATRE PIECE:

Amy Knoles, percussion

Artist's Biography

Amy Knoles

Amy Knoles, one of the foremost percussionists of the contemporary music world, tours globally with a program of solo computer-assisted MIDI percussion and live electronics. She has commissioned a repertoire of pieces that explore the diversity of today's new music world, and she performs live interactive computer music with Morton Subotnick and Tod Machover.

Knoles, a founding member of the California E.A.R. UNIT (Ensemble in Residence at the Los Angeles County Museum of Art), also performs regularly with the Los Angeles Philharmonic New Music Group and the Santa Fe Chamber Music Festival. She has appeared at the Ars Electronica Festival, The Holland Festival, Bang on a Can, the Cyber Arts Festival, The International Computer Music Conference, Aspen and Tanglewood Music Festivals, The International Music Theatre Institute-Paris and Amsterdam, The New Music Los Angeles Festival, Monday Evening Concerts, and the Ojai Festival. She also creates electronic

musical environments for works of art in galleries (Robert Longo-Los Angeles County Museum of Art) and dance (Doug Eikins Dance Company, NY), performs for children, and conducts creative workshops on electronic music for men and women in state correctional facilities.

Knoles has recorded for New Albion, Nonesuch, C.B.S., R.C.A., Relativity, and Crystal Records; VPRO Radio, Holland, and WGBH Radio, Boston. She received a Brody Grant to commission new works for her tours, and is currently on the California Arts Council Touring Roster.

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performed simultaneously with

MUSIC FOR:

THEATRE PIECE:

Amy Knoles, percussion

Artist's Biography

Amy Knoles

Amy Knoles, one of the foremost percussionists of the contemporary music world, tours globally with a program of solo computer-assisted MIDI percussion and live electronics. She has commissioned a repertoire of pieces that explore the diversity of today's new music world, and she performs live interactive computer music with Morton Subotnick and Tod Machover.

Knoles, a founding member of the California E.A.R. UNIT (Ensemble in Residence at the Los Angeles County Museum of Art), also performs regularly with the Los Angeles Philharmonic New Music Group and the Santa Fe Chamber Music Festival. She has appeared at the Ars Electronica Festival, The Holland Festival, Bang on a Can, the Cyber Arts Festival, The International Computer Music Conference, Aspen and Tanglewood Music Festivals, The International Music Theatre Institute-Paris and Amsterdam, The New Music Los Angeles Festival, Monday Evening Concerts, and the Ojai Festival. She also creates electronic

musical environments for works of art in galleries (Robert Longo-Los Angeles County Museum of Art) and dance (Doug Eikins Dance Company, NY), performs for children, and conducts creative workshops on electronic music for men and women in state correctional facilities.

Knoles has recorded for New Albion, Nonesuch, C.B.S., R.C.A., Relativity, and Crystal Records; VPRO Radio, Holland, and WGBH Radio, Boston. She received a Brody Grant to commission new works for her tours, and is currently on the California Arts Council Touring Roster.

Robert Bryan

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Thank you.

CHUMASH MEDICINE MAN (NO-NEED-UMBRELLA) REASSURES US - Bob Bryan

It was crisis time and Joan Kemper, president of the Ojai Festival, was conferring with her production chief, Matt Bender. To the casual passerby strolling down the grassy slope of the Ojai Festival Bowl between concerts, the scene could have been taken as two persons discussing the house dressing of some local restaurant.

But no way, Jose. These two, together with their faithful staff, were responsible for the successful presentation of this Festival weekend. And now disaster stared them in the face. The Kronos Quartet, a much-talked-about musical ensemble, was due to perform that evening but there was other music coming down early of this Friday afternoon in Ojai. The skies above were lumbering and lowering and suggesting that rain was coming, perhaps for the entire weekend.

For year after year the skies above this idyllic community had been benign, especially during Festival weekend. But now Kemper and

Bender had to discuss the unthinkable: rain during an Ojai Festival concert, something that, according to the history of the Festival, had never occurred.

A canceled performance would spell bad news indeed for this one-of-a-kind music Festival that manages, year after year, to just barely meet an ever-expanding budget. This year, as nearly every year, there is a threatened deficit, something that Kemper and her board feverently seek to avoid.

To bring to Ojai the likes of the Kronos Quartet, the Los Angeles Philharmonic, New Music Group and the Los Angeles Chamber Orchestra, all under the baton of John Adams, is costly indeed. A rained-out performance could translate into fewer soloists, less rehearsal time for next year's Ojai Festival which will feature the return of Michael Tilson Thomas. (The late Lawrence Morton, director and guiding spirit of Ojai Festival for many years, used to say that any and all concert problems could be readily solved with the application of money.)

But money would not solve this present problem. Kemper and Bender discussed a possible change of venue into indoors and then found that not feasible. A canceled concert and, worse possible scenario, a refund was mentioned simply because it had to be.

At this point the two were interrupted. "Would you consider," a young man wearing an ear-ring and with a single eagle feather in his hair, said to them, "would you consider enlisting the services of a Chumash medicine man?"

The proffered suggestion was not greeted with the scorn it might have garnered somewhere else. After all this was Ojai, a center for

the far-out in a far-out area of America. "We'll try anything at this point," said Kemper. "But Vincent Tumamait is no longer with us," said Bender, who knew and loved the pure blooded Chumash medicine man, as many of us in this valley did.

"But there is another Chumash medicine man," the young man said. "His name is Chief No-Need-Umbrella. He is a medicine man and a chief."

"Get in touch with him," said Kemper and thereby began the salvation of the Ojai Festival of 1993. For Chief No-Need-Umbrella began his no-rain dance and continued it throughout the afternoon. Continued it, in fact, throughout the entire weekend when inclement weather in the form of rain was no longer considered a possibility.

How did Chief No-Need-Umbrella do his benign work? How does a mother calm a child, or a father assure a teenage son, or a friend give love to a friend? All we of the Ojai Festival know is that the chief worked through a six-year old boy to show his presence and concern.

The child that the chief chose is the child of a couple handing out information on Weldon Canyon near the entranceway of the festival. (The issue of the Weldon Canyon dump, thanks to some other chief, perhaps called "No-Need-Stink", has, hopefully, been settled.)

It is now agreed and established that this child, left to play in a dirt area in front of the ticket office, went about his work at the behest of Chief No-Need-Umbrella.

With sticks and bark and bits of this and that, the child fashioned a Chumash village. He did it and left it there but Ronda La Rue, perspicacious marketing chief of the Festival, saw it. It

caught the eye of Joel Anderson's camera as well.

The stick village no longer exists, having been rearranged back to its original dirt and sticks condition. But while it stood it was an impressive sight, a testimony to the powers of good, for it represented a Chumash village, perhaps called Ojai, in which peace and harmony reigned.

Rain could come to this valley to bless the citrus groves and to make puddles in which children might play. But rain was not to come - repeat, not to come - on any and all Ojai Festival weekends.

THE END